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School
of the
Museum
of
Fine Arts,
Boston

Day,
Evening,
and
Summer
Classes

Catalog 1978–1979

School of the Museum of Fine Arts

230 The Fenway,
Boston, Mass. 02115

Day School Information:

(617) 267-9300, Ext. 497
*(617) 267-1218

Evening and Summer Classes:

(617) 267-9300, Ext. 505
*(617) 267-1219

*Also functions after hours

Dean of the School
Bruce K. MacDonald

Academic Dean
Joseph H. Hodgson

Dean of Students
John Thompson

Dean of Admissions
Eugene C. Ward

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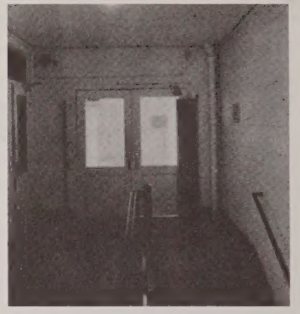
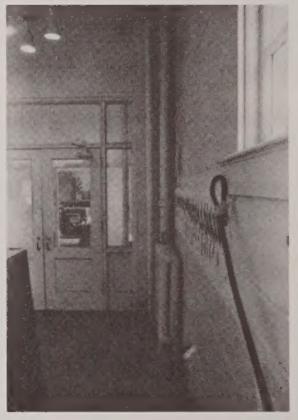
NOTE: All information in this catalog is as accurate as possible at the time of publication, but is subject to change without notice.





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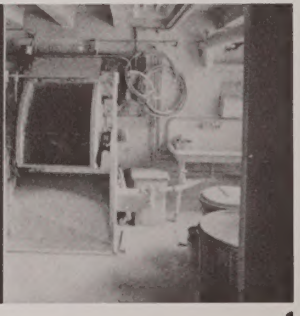


How the School Operates

The School of the Museum of Fine Arts,
a department of the Museum of Fine Arts, was established in July, 1876, and the first classes were held in January, 1877. The present school program and curriculum is the result of an intensive and continuing self-study begun in 1967.

At the Museum School, students construct their own course programs on an elective basis, with advice from teachers and administration members. The only limitations in this elective system are the prerequisites that some teachers have for their courses, and the requirement that students enroll in classes for at least eight half-days per week. The School recommends basic courses for students who need foundation work in any studio area.

Many studio courses operate as open workshops in which students with a high degree of self-motivation usually do best.

Course teaching methods range from structured classes, with regular attendance, to individual instruction for work done independently outside the school, with periodic visits by the teacher. The School does not have a department structure.

Each student's work is evaluated at the end of each semester by a Review Board made up of teachers and students. The student being reviewed participates in this evaluation. During the review the student is given advice and criticism, credits are assigned for the work presented and a written evaluation is placed in his or her file (letter grades are not given for studio courses). Students advance on an individual basis. In some cases extra credits are granted for exceptional accomplishment permitting a student to graduate in less than the usual four years.

Museum School life class, 1884

Progress Requirements
Diploma students must accumulate 120 studio art credits and degree students 90 studio art credits plus the required academic courses (see page 00) for the B.F.A. or B.S. in Ed. degrees.

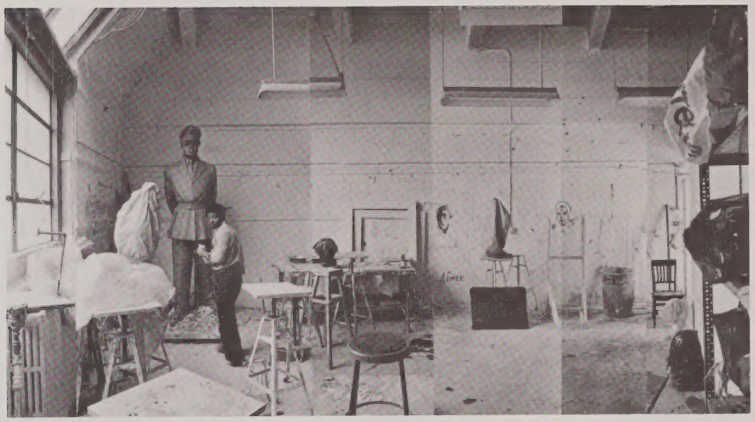
If a student does not have a review board for two consecutive semesters, or fails to earn at least fifteen credits in an academic year, that person must have a review board and be awarded a minimum of fifteen credits before being allowed to register for another semester.

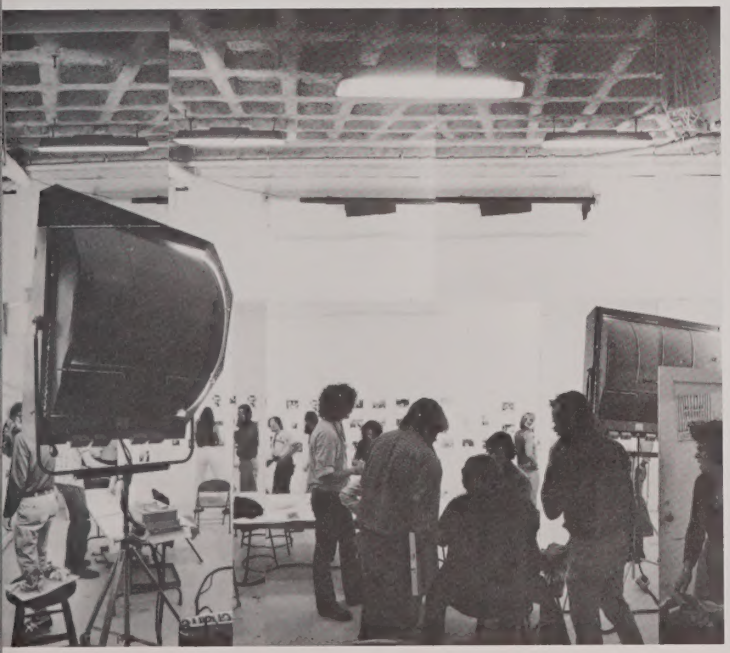
Minimum Grades: Studio work is not given letter grades. In academic courses a grade of "C" or better is passing; a few conditional grades of "D" may be permitted.

School Government
The standing committees of the School, made up of administration members, students and teachers, meet regularly to study the School's goals, curriculum and problems. Committee proposals and independent proposals to improve the School are discussed and voted on at major Student-Faculty Senate meetings held at least once each semester. Proposals voted for become part of the School's program. Each student, teacher and administration member has an equal opportunity to join committees and an equal vote at Student-Faculty Senate meetings.

Accreditation
The School of the Museum of Fine Arts is a member of and accredited by the National Association of Schools of Art. It is recognized by the Office of Education of the Department of Health, Education and Welfare as an institution of higher education; accredited by the United States Department of Justice for foreign students, and by the Veterans Administration for training under Public Law 550 and Chapter 35, Title 38, United States Code. The School is affiliated with Tufts University for its Bachelor of Science in Education, Bachelor of Fine Arts, and Master of Fine Arts degree programs. Degree candidates are enrolled in both institutions and receive their degree from Tufts. Tufts University is regionally accredited by the New England Association of Colleges and Secondary Schools.

Objectives of the School of the Museum of Fine Arts
The School offers professional training in a wide range of visual arts. Both concepts and technical excellence are stressed. A broad spectrum of quality resources is provided in terms of equipment, a faculty of practicing artists and the Museum of Fine Arts itself. We encourage students at all levels, as developing artists, to plan their goals, directions and methods and to find supplemental resources and experiences outside of the school. Free communication among students, teachers, and administrators, is one of the School's basic aims. We attempt to create an environment where students will discover the seriousness of their personal commitment to become a professional artist.





The Museum of Fine Arts and The Boston Area

The Museum of Fine Arts
The Museum of Fine Arts, founded in 1860, has one of the most comprehensive and outstanding collections of art to be found anywhere in the world. As a department of the Museum of Fine Arts, the School has a rare opportunity to employ the educational facilities, collections and special programs of the Museum.

The Egyptian Department maintains the most extensive collections of Old Kingdom art outside of Cairo, and the Asiatic collections are unrivaled in the western world. Encompassing the entire range of Greek, Roman, and Etruscan art, the Museum's Classical collections are considered significant for their high artistic quality and wide variety of unique objects.

The contemporary art collection has achieved national importance with the aquisition of works by Bush, Dzubas, Gottlieb, Goodnough, Hoffman, Motherwell, Pollock, Poons, and the most comprehensive public collection of works by Morris Louis.

The Museum has one of the world's foremost collections of paintings ranging from the 11th to the early 20th century. It is particularly noted in French painting from 1825 to 1900, with works by Impressionists especially well represented.

There are an estimated half-million European and American prints, drawings, watercolors, illustrated books and photographs dating from the 15th century to the present in the Department of Prints and Drawings.

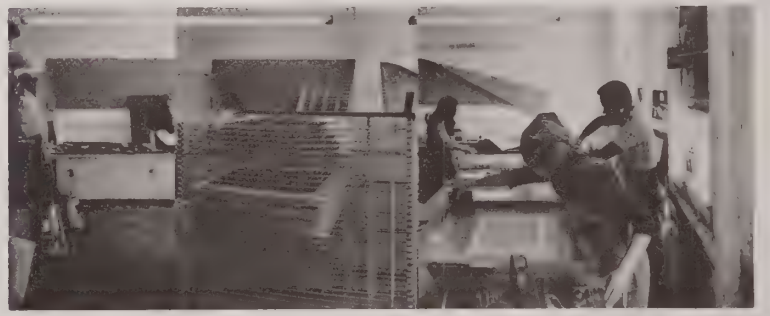
The Museum's work of restoration, conservation and analysis may be observed in the Research Laboratory. The Museum Library, containing 120,000 books and pamphlets, is one of the major collections of reference material on art in the world.

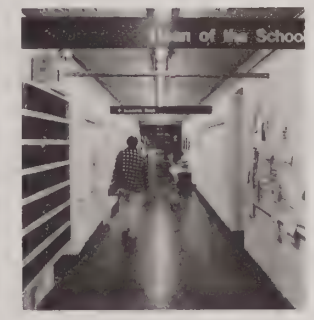
The Boston Area
The Museum of Fine Arts is but one of a vast number of cultural, historical, educational and recreational resources in the Boston area. Here are some examples:

Boston Symphony Orchestra
Faneuil Hall Marketplace
Boston Public Library
Harvard University
Waterfront Park
The Opera Company of Boston
The Boston Ballet
Massachusetts Institute of Technology
Institute of Contemporary Art
Isabella Stewart Gardner Museum

Paul Gaugin, *Where Do We Come From? What Are We? Where Are We Going?,* mural painting, Museum of Fine Arts

Morris Louis, *Winged Hue II,* painting, 108 × 144", Museum of Fine Arts





Special Programs

Traveling Scholarships and the Fifth Year Certificate
The Fifth Year Certificate Program is a year of graduate independent study which provides an opportunity for outstanding graduates to advance their development beyond the undergraduate level. The resources of the School, including faculty, are available to Fifth Year students on an as-needed basis.

The Fifth Year Certificate is awarded at graduation to students who satisfactorily complete the program. In the spring of the year, Fifth Year students enter the Traveling Scholarship Competition to compete for a total of approximately $40,000 in awards from endowed funds which are used for travel and study abroad.

Those persons who have earned the Diploma of the School are eligible to apply to this program. Fourth year level students may apply in anticipation of earning the Diploma.

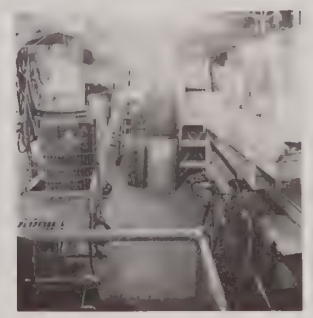
Special Prize Funds
In addition to those allotted to travelling scholarships and financial aid, there are two special prize funds.

Income from the Boit Fund is used for prizes for work done during the summer recess. The Dana Pond Fund is devoted to several substantial awards for painting, as a result of a competition held during the regular school year.

Exhibitions
In addition to the Museum's permanent and special exhibitions, the School's Exhibition Committee plans a program of shows covering the entire academic year. Each area of the School is represented on a rotating basis in the lobby and corridor galleries, interspersed with visiting exhibitions. A large annual show of student work is held in the galleries of the New City Hall in Government Center. Winners of travelling scholarships and Master of Fine Arts candidates have special exhibitions in the Museum and the School respectively each spring.

Opening of the School's Annual Exhibition at Boston City Hall ▶

Traveling Scholarship Competition Jury, Boston Center for the Arts Cyclorama Building



General Information

Visiting Artists Program
Visiting artists provide a major professional stimulus to the School program. A School committee invites about twenty-five artists each year in response to student and faculty interest, and schedules slide presentations and critiques of student work. In addition to this all-School program, each area invites artists to present their work and conduct workshops in various disciplines.

Recent Visiting Artists

Vito Acconci
Laurie Anderson
Carl Andre
William Bailey
Leland Bell
Don Burgy
John Cage
Anthony Caro
Tony Dove
Rackstraw Downs
Friedel Dzubas
Gregory Gillespie
Chuck Ginnever
Emmet Gowin
George Greenamyer
Hera (Betty Voelker)
Gabriel Laderman
Lucy Lippart
Brice Marden
Michael Mazur
Charlotte Moorman
Willard Midgette
Larry Poons
Kathy Ann Porter
Yvonne Rainer
Dorothea Rockburne
Robert Rohm
Jon Rubin
Michael Snow
Alan Sonfist
Ann Truitt
William Wegman

East Coast Colleges Student Exchange Program
The School of the Museum of Fine Arts has an agreement whereby selected undergraduate students may spend a term as exchange students at a number of other schools in the east coast area. The participating schools are:

Cooper Union School of Art, New York
Hartford Art School, University of Hartford
The Maryland Institute College of Art, Baltimore
Massachusetts College of Art, Boston
Nova Scotia College of Art and Design, Halifax, Nova Scotia
Parsons School of Design, New York
Philadelphia College of Art, Philadelphia
Tyler School of Art, Temple University, Philadelphia

The Dean of Admissions is the coordinator of this program.

Part-time Study
The School regrets that because of its large full-time enrollment, no part-time students wishing to take selected courses may be accepted. The Continuing Education evening and summer courses are available for part-time study.

Placement Service
The purpose of the School's full time Office of Placement and Career Counseling is four-fold: to place currently enrolled students in short term and/or summer employment; to counsel fourth and fifth year students in career planning; to aid alumni through counseling and/or job placement; to recruit jobs for students and alumni. Although employment cannot be guaranteed, every effort is made to place qualified students according to their individual needs.

Counseling Service
The Tufts University Counseling Center provides counseling services at no charge for individuals affiliated with the Museum School. Counselors are available three mornings a week at the Museum School and five days a week at Tufts. All interviews are strictly confidential and can deal with a variety of matters including personal problems, psychological or emotional distress, and academic and work difficulties. Individuals seeking more extensive psychotherapy or marital counseling will also be seen, or when appropriate, assisted in referral to qualified community resources.

Student Housing
The School has no housing facilities under its jurisdiction. Windsor House, Alex Company, Inc., 267 Commonwealth Ave., Boston; Berkeley Residence Club (Y.W.C.A.), 49 Berkeley St., Boston; and Garden Halls, Inc., 164 Marlborough St., Boston are residences and dormitories the School recommends. Write directly to these addresses for information. For additional housing information, please write: Director of Placement and Career Counseling, School of the Museum of Fine Arts, 230 The Fenway, Boston MA 02115.

Credit Ratio
Credits for studio work at Museum School are on the basis of 15 credits per semester for a full-time program (a minimum of eight half-days per week) or 30 credits per year.

Insurance
The School has an optional health and accident insurance program to cover students on a 12 month basis.

Retention of Student Work
The School reserves the right to retain and reproduce examples of the work of each student. Except in special cases, any work retained will be returned at the end of each year.

Tours of the School
Tours of the School's facilities are conducted on Tuesdays and Thursdays at 2 p.m. during the school year, except for holidays and vacation periods (see calendar). Tour guides will answer questions about the School's program. No appointment is necessary. Tours at other times may be arranged by calling the Admissions Office, (617) 267-9300, Extension 497.

The School Film
"The Museum School Film" is available for loan without cost from the Admissions Office. We believe that it gives an accurate rendering of the particular "personality" and facilities of the School. Color, optical sound, 16 mm., 22 minutes. Also available in super 8mm reel or Videotronic cassette.

Some Statistics on the School (1977-78)

Day students	595
Evening students	303
Studio faculty	81
Diploma program students	379
Degree program students	216
Studio courses offered	130

Non-discrimination Policies
In accordance with the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972, the School of the Museum of Fine Arts admits students of any race, color, age, sex or national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, handicaps, age, sex, color or national and ethnic origin in the administration of its educational policies, admissions policies, scholarship and loan programs, and athletic or other school-administered programs. Inquiries regarding compliance with the Civil Rights Act of 1964 and Title IX may be directed to the School's Title IX Coordinator, the Academic Dean, or to the Director of the Office of Civil Rights, Department of Health, Education and Welfare, Washington, D.C.

Rights and Privacy Act
Section 438 of the General Education Provisions Act, as amended, also referred to as The Family Educational Rights and Privacy Act of 1974, was enacted by the Federal Government in 1974 with a view to protecting the privacy of students in certain educational institutions. This statute, among other things, governs access to official records directly related to students which are maintained by educational institutions, limits the release of certain records to third parties, and contains provisions permitting students to challenge the contents of certain records. It is the policy of the School of the Museum of Fine Arts to comply with this statute, as amended, and the related rules and regulations in implementation thereof issued by the United States Department of Health, Education and Welfare.

Career Prospects
The information which follows is furnished as required by the United States Office of Education, Department of Health, Education and Welfare, under Title IX and regulations for institutions participating in guaranteed loan programs.

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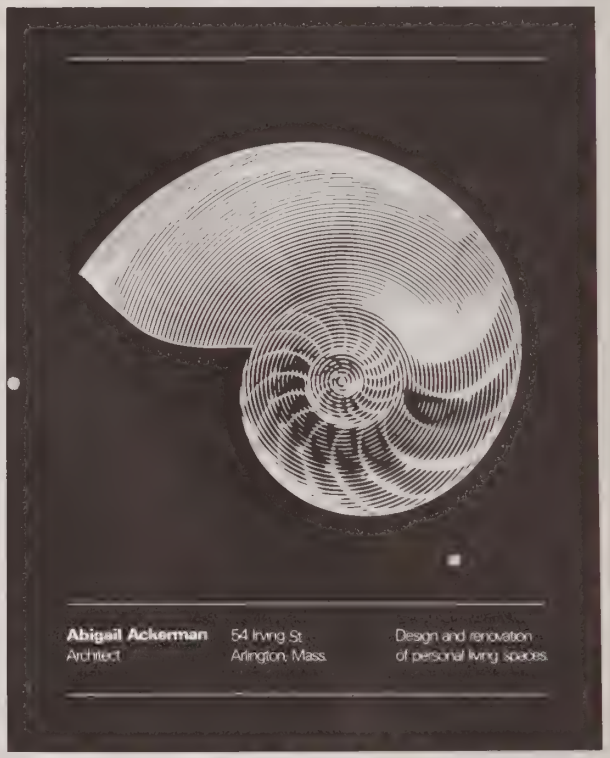
Phillip Gabrielli, *Mary Beth,* painting, 48 × 54″



Nancy Gardner, poster, 12 × 15″

ssell Hart, photograph, 6¼ × 9¼″

Pablo Hurtado, video

Diploma and Degree Programs

Diploma Program
The Diploma of the School of the Museum of Fine Arts is awarded to those who complete 120 credits in studio art and history of art courses. (History of art courses are optional.)

Degree Programs
The School's degree programs, offered in affiliation with Tufts University, are variations of the diploma curriculum. Application for the undergraduate degree programs is made at the Museum School after completing one year's work at the Museum School. In the second year, a limited number of academic courses are taken. In the third and fourth years, the program is divided between studio and academic work. Some of the necessary academic courses are given by Tufts at the Museum School. In the fourth year, these courses are generally taken on the Tufts University campus.

Master of Fine Arts Program
The Master of Fine Arts Program is offered in affiliation with Tufts University in the areas of ceramics, jewelry and metalsmithing, painting, printmaking and sculpture. It is essentially a two-year program requiring four academic courses and ten studio courses (including the culminating exhibition) plus a non-credit graduate studio seminar. Applications will be accepted in March for admission the following September. There are no mid-year admissions. Write for complete information on the program and admissions procedures.

Bachelor of Fine Arts Requirements
Three years of the School's Diploma Course spread over a four year period, plus academic courses as follows:

2 semester courses in English Writing;

2 semester courses in Literature, or Philosophy, or Religion;

2 semester courses in Intermediate Language, or Course in Culture of a Country not Native to Student (from approved list);

2 semester courses in Political Science, or History, or Economics, or Sociology, or Psychology;

6 semester courses in History of Art Electives;

4 semester courses in Open Electives.

A maximum of 8 courses may be transferred from another regionally accredited institution.*

*Transfer credits will be granted only when the courses taken fulfill all of the conditions which Tufts University considers essential for the graduating of transfer credits.

Bachelor of Science in Education Requirements
Three years of the School's Diploma Course spread over a five year period plus academic courses as follows:

2 semester courses in English Writing;

2 semester courses in Literature, or Philosophy, or Religion;

2 semester courses in Political Science, or History, or Economics or Sociology, or Psychology;

1 semester course in General Psychology;

1 semester course in Educational Psychology;

1 semester course in Introduction to Education;

2 semester courses in Electives in Education;

2 courses in Art Education;

6 semester courses in History of Art Electives;

3 semester courses in open electives

2 semester courses in Student Teaching.

A maximum of 12 courses may be transferred from another regionally accredited institution.*

Faculty

Note: Names of faculty who teach only in evening classes are italicized.

Drawing
Joseph Capachietti
King Coffin
William Flynn
Nan Freeman
Charles Milson
Timothy Nichols
Leo Prince
Andrew Syrbick

Design
Maggie Fitzpatrick
Richard Lyons
John Radloff

Painting
Natalie Alper
Kaji Aso
Robert Baart
Ellen Banks
Domingo Barreres
Gerald Bergstein
John Burns
Francesco Carbone
Milton Derr
Donn Moulton
Timothy Nichols
Barnet Rubenstein
Henry Schwartz
Donald Sibley
Sandi Slone
Andrew Syrbick
Pala Townsend

Film
Dick Lerman
Stacy Greenspan

Jewelry and Metalsmithing
David E. Austin
Peter Blodgett
Mark Levine
Louis Mueller
Linda Kindler Priest
Yoshiko Yamamoto

Ceramics
Florence Ayers
David Davison
Nancy Selvage
William Wyman
Mark Cooper

Stained Glass
Connie Patricolo
Elizabeth Szawlowski

Graphic Design
Mary Beth Flanders
Joe Landry
Marcy Pape
Rob Saunders

Video/Performance
Jeffrey Hudson
Tava

Photography
Lee Broman
Bill Burke
Linda Connor
Barbara Crane
Donald Grey
Elaine O'Neil
Wendy Page
Wilson Smith

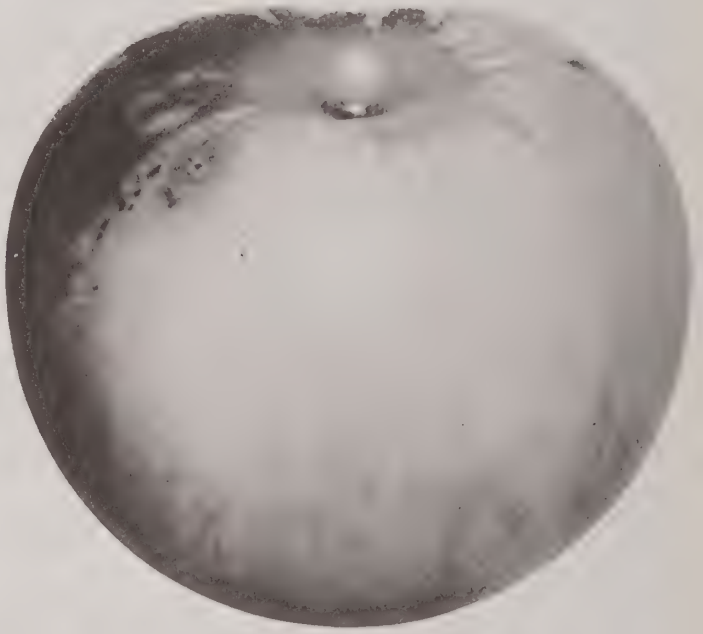
Multi-Media
Natalie Alper
Christopher Cook
Larry Johnson
Donn Moulton
Stanley Pinckney
Donald Sibley

History of Art
Richard Broadman
Fritz Buehner
Joan Lebold Cohen
David Carbone
Barbara Crane
Susan Denker
Nan Freeman
Chris Kochansky
Deac Rossell
Barnet Rubenstein
Philippa Shaplin
Sandi Slone

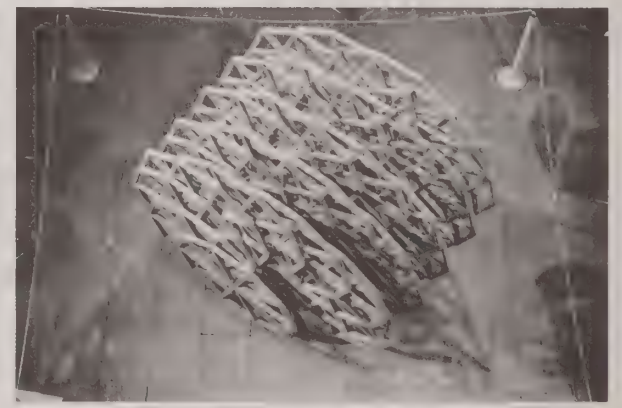
Sculpture
Courtland Bennett
Willard Boepple
Fritz Buehner
Mags Harries
Heidi Marino
Vincent Ricci
Ron Rizzi
Ann Slavit
Rene Ware
Dan Wills

Printmaking
John Brennan
John Clift
Charles Milson
Walter Pashko
Marja Roberts
W. Peter Scott

enry Schwartz, *Budget Symphony,* painting, 41 × 51"



Donn Moulton, *Apple*, fiberglass and lacquer, 46"



itz Buehner, *Tyngesboro,* pine and glue

Day School Courses

Notes: All courses are given both first semester (Fall) and second semester (Spring), unless otherwise noted. The following abbreviations are used: *am* = 9 am to 12 noon, *pm* = 2 pm to 5 pm.

Ceramics

It is our intent to promote a creative attitude toward the use of clay; craftsmanship and exploration of ideas must evolve together. (Production pottery will not be stressed.) Kiln facilities permit the firing of unusually large work at all temperature ranges. Students not concentrating in the ceramics area are welcome and are encouraged to do independent work in the ceramics facility provided they make arrangements to do so with the faculty. Final acceptance to all ceramics courses must be obtained from the instructors at registration. There is a clay charge of $15 per weekly class period per semester for all classes except C-9.

Faculty: Florence Ayres, David Davison, William Wyman

C-9 Materials Technical
Ayres
Fri. pm +
Clay (first semester): Lectures, study and laboratory problems from elements to clays and their properties and uses. Bases for particular methods of forming, firing temperatures, clay slips to glazes, kiln firing. Glazes (second semester): The analysis and formation of glazes from raw materials, with calculation and laboratory problems. This class will meet with the instructor as a group once a week, but students should scedule a second period for the studio work required.

C-10 Ceramics Foundation
Wyman
Wed. am
Basic exploration of the uses of clay and glaze. Lectures, demonstrations and experience in many approaches; i.e., handbuilding and slab-forming, glaze and slip application, and firing methods. Specific problems will be assigned. Attendance required for beginning students. This course is a prerequisite for all advanced courses and will be repeated in the second semester.

C-10A Ceramics Foundation Workshop
Wyman
Wed. pm
A workshop session which continues the information covered in the basic Wednesday am ceramics class, C-10.

C-13 Directed Study
Davison
Mon. pm & Wed. am or Fri. am
Independent projects in ceramics are arranged and pursued in consultation with the instructor.

C-14 Career Preparation
Davison
Tues. pm
Issues and techniques in the pursuit of a professional career: exhibitions, competitions, promotion, development of a slide portfolio, resumes. Field trips to sculptors' and ceramic artists' studios, galleries and retail shops.

C-18 Ceramic Sculpture
Wyman
Fri. am
Making sculpture with fired clay. Emphasis will be placed on developing creative attitudes and contemporary ideas. Demonstrations and slide lectures covering recent ceramic sculpture. Not a pottery course.

C-19 Throwing Workshop
Davison
Mon. am
An intensive course in throwing and the potter's wheel, with the objective of improving throwing and trimming skills through group work and exercises individually designed for each student. Emphasis on design and critical analysis of forms.

C-20 The Container Course
Wyman
Thurs. am & Thurs. pm
A complete examination of the concept of containers from function to fantasy. Every process known will be explored. Regular assignments and critiques.

C-21 Kilns and Firing Techniques
Davison
Tues. am
An indepth study of kilns, from simple primitive societies, (dung-fired, open pit, circular, etc.) through traditional developments in firing styles, Chinese and Japanese tunnel kilns, through space age technology materials and kiln designs. Projects will include design and fabrication of portable raku kilns, and designs for high fire wood burning kilns. Students will learn how to fire the Museum School's alpine kiln, catenary arch kiln, and raku and salt kilns. Study and investigation of refractory materials and their practical application will be stressed.

Drawing

Students are encouraged to explore as broad a spectrum of drawing as possible, including traditional anatomy and perspective, drawing as pure design, as learning to see, as development of a visual vocabulary. Individual criticism, group discussions and informal lectures keep teaching flexible and commited to the personal development of each student.

Faculty: William Boyhan, Joseph Capachietti, John Clift, King Coffin, William Flynn, Nan Freeman, Charles Milson, Tim Nichols, Don Sibley. (King Coffin will be on sabbatical first semester, replaced by William Boyhan.)

D-1A through D-1H Drawing
Flynn, Freeman, Milson, Nichols
A: Mon. am, B: Mon. pm, C: Tues. am (Flynn), D: Tues. am (Freeman), E: Tues. pm (Milson), F: Thurs. pm (Nichols), G: Fri. am, H: Fri. pm (Freeman)
Drawing is a way of seeing, thinking and planning, relevant to all disciplines, and will be taught with this in mind. The student will be exposed to figure and object drawing as two-dimensional design with emphasis on different visual ideas, materials and techniques. These classes will vary in their approach dependent upon the particular instructor, but all will give individual attention to both beginning and advanced students.

D-1D and G only:
Classes will encourage students to explore and analyze the formal elements and aspects of drawing (line, shape, tone, figure ground differentiation, illusion of the third dimension, etc.) and to experiment with various drawing media. We will draw from the human figure, still life, and other models, and from non-physical things and concepts, in order to explore images of a great variety of types. The instructor will suggest weekly class projects intended to stimulate imagination and awareness. As a supplement to individual criticism from the instructor, class discussion will allow students to learn from the drawings and ideas of the group. Varying individual styles and approaches will be welcomed and encouraged.

D-1H only:
This class will focus on individual needs in development toward a basic understanding of the art of drawing and handling of its formal elements. Beginning students and those strongly concerned with specific problems in their work are encouraged to take this class instead of or as a supplement to D-1D or D-1G. A life model will be available for all classes.

D-6 Free Drawing Studio
No instructor
Fri. pm
This class is conducted without an instructor in order to foster independence, freedom, and experimentation. A model will be available.

D-8 Basic Drawing Tools: Perspective
Boyhan (Fall), Coffin (Spring)
Tues. pm
Representational aspects of draughtsmanship: fundamental moves in control, light and shade, depth devices, and a good deal of basic, free-hand perspective. This is a course that must be attended regularly, since the material is presented in a sequence.

D-9 Drawing: Beginners & Advanced
Milson
Wed. am & Thurs. am (both sessions required)
An accelerated course to develop the students' skills in transforming their visual perceptions into visual products. We will use figures, objects, non objects. Final acceptance must be obtained from the instructor at Registration.

D-10 Free Drawing
No instructor
A maximum of two class periods may be allotted this course, which represents drawing done outside of School facilities. Students are encouraged to invite faculty members to criticize such work regularly and are expected to present this work to the Review Boards.

D-14 Portrait
Boyhan (Fall), Coffin (Spring)
Wed. pm & Thurs. pm (both sessions required)
Exploration of all phases of portraiture, from the traditional and objective to the personal and subjective. Work will be done in many two-dimensional media and the student will be encouraged to exploit as many as possible. Some formal background in drawing and color will be more than helpful.

D-15 Analytical Optics in Drawing
Capachietti
Mon. am
This course will probe the inner and outer structure of forms, through the creation of three-dimensional illusion on two-dimensional surfaces by means of line, texture, value and shape. Different media and techniques will be used.

D-17 Alternative Drawing
Sibley
Wed. pm
A course to encourage alternative modes of drawing and the avoidance of cliches. Weekly drawing

oblems explore a wide range of subject matter to ok for a personal connection. Can you put knowldge and experience into a drawing so that it can "read" by others? Classes will include work time, ort history presentations, and discussion of drawg solutions.

-18 Applied Anatomy
apachietti
Ved. pm
natomy for the artist: lectures, demonstrations d discussions will be combined with drawing om the model. The skeleton and muscular struce will be handled together. Consistent attendce and outside work are required.

-20 Drawing as Process
ift
*Ved. am & /*or Wed. pm
e main aim of this course is the exploration of the ocess of learning to see, using drawing, painting, nstruction, etc. This is not an illustration course, t is concerned with content and how to realize it.

-21 Drawing
chols
Ved. am & Wed. pm
eeing immediately and directly in drawing requires ndistracted concentration and inner stillness. rawing is a natural thing to do, and a large part of arning to draw is learning how to stay out of your vn way. Some of the aspects of drawing that will e emphasized are: making the illusion of three mensional space by seeing flatly: sensing the olume of space as well as the volume of volume; nderstanding the content of drawing as being the hole experience of seeing; relating direct percepon to memory and invention and, hence, drawing an act of translation; varying the pace and ocedure as affecting intention and the sense of nish; sensing the medium, or drawing as markaking; the difference between precise observaon and copying; getting in and out of habits; eveloping a personal vision. This list is suggestive, ot exhaustive. Attention is directed toward cultiting each person's interests and abilities in drawg beyond class times. There will be occasional itiques and some outside work required.

30 Painting/Drawing
ee description under Painting

ilm

m courses include basic animation, screenings of assic and recent film, and workshops in filmmakg constructed around student needs. Recently eveloped Super 8 sync sound equipment (which arallels 16mm processes) permits beginning stuents to learn basic film techniques economically while allowing more advanced students to make complete films in this growing and increasingly sophisticated medium. (Super 8 facilities include: Nizo cameras, Scipio Sync Cassette and Uher 1000 tape recorders, and a Super 8 Research Association 6 plate editing table.) A student can also make a complete 16mm film with the most up-to-date sync sound camera and editing equipment (including: Eclair ACL, Arriflex BL, Arriflex S and Bolex cameras; Steenbeck Editing Machine; Nagra IVL, Tandberg 11P and Uher 1000 tape recorders; Siemens Double System Projector; Optical Printer, and an animation stand).

Because Film is a time-consuming medium, persons enrolling in film must take at least two courses in this area (unless F-6, FILM DIALOG, is the only course desired). Interested students should preregister and consult with faculty at Registration to confirm enrollments.

Faculty: Stacy Greenspan, Richard Lerman

F-6 Film Dialog
Greenspan, Lerman
Mon. pm
Problems in communication through film will be discussed, using well-and-lesser-known feature and "experimental" films. Students need to commit themselves to this course for a full semester and will be expected to write several papers. (Films included in past years: The Godfather, Nashville, Forbidden Planet, and Baron Von Munchausen.)

F-7 Animation
Greenspan & Assistant
Mon. am & Fri. am (both sessions required)
Studies in various animation techniques, including roto scoping, cartooning and cell animation, three-dimensional animation and pixilation. Access to the School's animation facility will be provided and stressed for most projects.

F-8A, F-8B Super 8 Filmmaking
Greenspan & Lerman
A: Tues. pm (Greenspan)
B: Wed. am (Lerman)
Super 8 provides a relatively inexpensive way to begin to learn filmmaking. Camera technique, lighting and sound (sync and non-sync) will be explored through the completion of short films. Some fundamental technical problems will be dealt with in "free work" and assignments stressing editing, camera placement, sequence, and the development of ideas.

F-10 16mm Filmmaking
Greenspan
Wed. pm
A study of the nature and range of 16mm as a professional standard, based on the student's film project. Problems such as character development, sequence, device and plot. Films will be viewed and analyzed, in some cases on a shot-by-shot basis, to aid students working on films with scripts or conceptual formats.

F-11A, F-11B Film Open House (workshop)
Greenspan & Lerman
A: Mon. am (Lerman)
B: Wed. am (Greenspan)
Often in the life of a film, a point is reached where one just can't go on. Here is the place and time to deal with problems; aesthetic, technical, financial, familial, etc. By appointment. A valuable way to expedite the film-making process.

F-12A Filmcraft: Editing (Fall), Lighting & Scriptwriting (Spring)
Greenspan
Tues. am
Editing (Fall): one of the most satisfying but frustrating areas of filmmaking. We will teach the preparation of A, B, and C printing rolls, head and tail leaders, printer's log, sound tracks for mixing and what to expect from an answer print. Instructional films, the work of great editors, and a sequence of raw film for each student to edit.

Lighting (Spring): the single most important element of good cinematography. We will show ways to accomplish quick, economical and aesthetic lighting set-ups and will provide training in the use of specialized equipment, a practical lighting vocabulary, and particular assignments.

Scriptwriting (Spring): an essential step in the preparation of a concept for filming. In this section we will explore the fundamentals of scriptwriting through the study of work written by such notables as: Ben Hecht, James Agee and Paddy Chayevsky. Script formats will also be studied and students will be expected to read several scripts as well as prepare a scenario.

F-12B Filmcraft: Optical Printing (Fall), Sound (Spring)
Lerman
Thurs. am
Optical Printing (Fall): the use of the optical printer with both black & white and color film stocks will begin to be explored. The emphasis will be on films of an "experimental" nature. This class is for advanced students only and one should only "think" of taking it if they are willing to commit time and energy to it. Enrollment is by consent of the instructor.

Sound (Spring): an exploration and experimentation with different techniques for obtaining sound. Beginning with microphone and tape recorders, the class will advance to transfer to 16mm magnetic stock and to Super 8 fullcoat, and in sync. The aims are technical mastery and careful thinking about what sound implies in a film.

F-13 Film Technical Workshop
Lerman
Thurs. pm (Spring)
Exploration of technical problems: how filmstocks behave in camera, processor and printer; sound, including sync and non-sync mixing; other technical mysteries as they appear. Reading and assignments (mostly in 16mm, cost to be shared by the class). Student presentations to the class.

F-15 Personal Cinema
Lerman
Thurs. pm (Fall)
The question: How to make films after leaving the School? A look at the realities of life for filmmakers through screenings and discussions with people making films in the Boston area. Assigned experiments in film styles (verite, performance, optical, conceptual, etc.) without commitment to a completed film. One finished work in Super 8 or 16mm will be the eventual goal for each student. Not a beginning course. Instructor's consent required for enrollment.

H-108/109 History of Film
See description under History of Art

Graphic Design

This area offers graphic design and typography and an advanced course in which work is produced for non-profit organizations. Facilities include a design shop, a photographic darkroom, a 14"x17" reproduction camera, and a Vari Type typesetting machine.

Faculty: Joe Landry, Mary Beth Flanders, Rob Saunders

GD-1 Basic Design for Graphic Design Students
Landry
Fri. pm
A basic course in creativity, design and visual communication with weekly assignments of increasing complexity, weekly slide talks or "brain storming" sessions and weekly evaluations of work. Although intended primarily for students interested in graphic design, this course may serve as "foundation design" for others. One semester course repeated second semester.

GD-2 Beginning Graphic Design
Landry
Wed. am & Wed. pm (am session required, both sessions advised)
Actual design jobs presented in "design procedure"

steps as weekly assignments. Slide talks, "brain storming" sessions, technical instruction, meetings with clients, field trips. Prerequisites: GD-1 and a Photography course (these may be taken concurrently) or equivalent. See instructor at Registration with questions about prerequisites.

GD-3 Typography
Saunders
Tues. am & Thurs. am (both sessions required)
An assignment class in letterforms and typography with slide talks, technical instruction and field trips. Historical basis of letterforms emphasized along with creative work in class.

GD-4 Illustration
Landry
Fri. am
An assignment class in pictorial communication using traditional, "photo-graphics" and found image techniques. Emphasis on the limitations and creative possibilities of the commercial printing process. Slide talks, idea generation techniques, technical instruction. Prerequisites: one or more drawing courses taken concurrently.

GD-5 Advanced Graphic Design
Flanders
Tues. pm & Thurs. pm (both sessions required)
An intensive exploration on process/principles involving informal and applied graphic design. Projects may include working with type and image, using photography, drawing and color. Class discussions will center on historical precedence and practical application. Prerequisites: GD-2 or equivalent.

History of Art

Although art history instructors come from a wide variety of backgrounds, we share a special commitment to make our courses of use to artists. Teaching styles range from traditionally academic to utterly spontaneous. We wish to provide students the opportunity to see and understand the art of many different cultures and periods. Facilities include the Museum of Fine Arts, our own outstanding photography and contemporary art slide collections, barely tolerable lecture rooms. We believe that the art of the past (distant or recent) is an invaluable resource for people making art in the present, and recommend that every student plan his/her curriculum to receive as broad a background in art history as possible.

Faculty: Richard Broadman, Frederick Buehner, David Carbone, Nan Freeman, Joan Lebold Cohen, Susan Denker, Chris Kochansky, Stephen Morath, Deac Rosssell, Barnet Rubenstein, Phillipa Shaplin, Sandi Slone.

H-01/02 Culture and Concepts of America
Broadman
Thur. am
American art and social history in chronology. We will discuss techniques, genres, the artist's viewpoint, assumptions and goals, the way his/her work has been received, and how it appears to us in the present. We will use the artist's writings and biography, critical comment of the time, and class discussion of the work itself to place each artist and art movement in the historical context of an evolving America, its changing myths and realities. Guests, films, the MFA and Boston itself are resources.

H-03/04 History of Art and Civilization in the West
Freeman
Wed. pm
This course will provide a general introduction to the history of western art from Paleolithic times through the 18th century, examining characteristic examples from each major period, place, and school. We will explore the realtionships between each art and the culture which produced it: the religions and political institutions, the intellectual and spiritual tone, the economic and technical conditions, etc. The course is recommended for all students who seek to understand the traditions and historical developments which constitute the basis for the culture in which they now live and make art. Lectures will provide historical background information, and class discussions will develop students' ability to confront and understand works of art via intense visual examination and personal assessment.

H-101/102 19th & 20th Centuries: Image, Stucture, Process
Slone & Denker
Mon. 12:30-3:30
First semester: An in-depth examination of the major art movements of the 19th century, including their scientific, social, philosophical and literary backgrounds. We will cover Romanticism, Neo-Classicism, Realism, Impressionism, and Symbolism, and the work of such artists as Courbet and Cezanne.
Second Semester: The major 20th century art movements, including Fauvism, Cubism, Surrealism, Social Realism, Abstract Expressionism. Examples of artists: Matisse, Morris Louis. Questions: What do art criticism and tradition have to do with being an artist? What does art have to do with life?

H-104 Asian Ideas and Images: India
Not offered in 1978-1979. To be offered in 1979-1980.

H-105 Asian Ideas and Images: China/Japan
Cohen
Fri. pm
From prehistoric to modern times, China and Japan have passed through periods of isolation and periods of contact. We will discuss the arts of these two cultures as they reflect this dialectic between shared traditions and developments unique to each nation. Other themes: ancestor worship, bronze age technology, Buddhism, Confucianism, Capitalism, and Communism. Slides, museum visits, guest speakers, performing artists, and films.

H-106/107 Asian Ideas and Images: Japan
Not offered in 1978-1979. To be offered in 1979-1980.

H-108 History of Film Survey
Rossell
Fri. 1-4 pm (Fall)
Historical materials are used to survey the development of the art of motion pictures from their beginning at the turn of the century through the present. The focus will be on individual filmmakers who have made the medium a personal expression of their artistic vision. Study of the language of silent film, and of developments in the sound film, using a wide variety of American and foreign pictures. An introduction to specific monuments of film art.

H-109 History of Film: Film Modernism
Rossell
Fri. 1-4 pm (Spring)
Such filmmakers as Fernand Leger, Man Ray, Rene Clair, Luchino Visconti, Jean-Marie Straub, Bruce Connor and Ralph Steiner have drawn major elements of their films from painting, sculpture, photography, or other media, or have extended ideas from these media into their film work. This course will provide an historical survey of these and other relationships between film and the visual arts.

H-110/111 Contemporary Art History
Buehner and Rubenstein
Mon. 12:30-2 pm & Tues. 12:30-2 pm (both sessions are required)
Contemporary art being exhibited now in the major museums and private galleries in New York City and the Boston area, viewed in the perspective of the history of art in America since the Second World War. When appropriate, background will extend as far back as the turn of the century.

H-113 Art of Africa and Oceania
Shaplin
Tues. am (Fall
Visual arts as related to the culture patterns of non-literate societies, and as an expression of religious and social values in tribal life. Films and guest speakers. Required reading and individual projects or elective special seminar for credit.

H-114 Civilizations of Ancient America
Shaplin
Tues. am (Spring)
Origins and rise of complex societies in North, Central, and South America before AD 1500, as seen through architecture, sculpture, painting and the minor arts. Emphasis on philosophical and cosmological concepts. Guest speakers. Required readin and individual projects or elective seminar for credit.

H-118/119 Art and Society
Broadman and Kochansky
Fri. am
From shaman's mask to television, this course examines the social uses of art in various cultures and times. Art as magic, ornament, ritual, myth, science, tool of consciousness, propaganda, protest, toy. The visual arts in relation to history, economics, politics and class. First semester ranges from Paleolithic and tribal art through Western art history to the 18th century. Second semester cove the transformation of the West by science, industr alization and revolution, the making of the moder world and the place of art in it. Finally, we will discuss the social functions of art in America at the present time.

H-120 Visual Analysis
Carbone
Tues. pm (Fall)
The basic tenet of this course is that quality in works of art can be largely determined through ar examination of formal properties and that our experience of art as great does not always coincid with the fluctuating values of critics. Art from various epochs will be presented with an emphasi on painting. Our goal is an understanding of how ideas, procedures and structures give significant metaphoric shape to experience; art as a transformation of the spaces of the mind into the conventions of line and color, and the language of sign a symbol.

H-122 History of Photography
Colloquium
Thurs. 12-3 pm (Fall)
We plan detailed coverage of diverse topics through guest lecturers speaking on their historic professional and/or curatorial specialties. Require for Tufts credit: Paper, project, or talk each semester.

H-123 History of Photography
Crane
Wed. 12-3 pm (Spring)
The course will present a general history of the medium, its impact on our culture as well as its ev lution as an art form. A great many slides will be shown and discussed, when possible, in relation t student work in photography and/or graphics.

-127 The Renaissance: Giotto to Veronese
rbone
es. pm (Spring)
What's so great about Raphael, anyway?" This urse is designed to make the art of the Renais- nce approachable. The development of the new orld of pictorial space will be related to the forces at helped shape it: Antiquity, Humanism, Science, e relationship of Man to God and The Church, d the rise of Capitalism.The problems of an evolv- g objective figurative art will be discussed in lec- res, with films, slides, and visits to museums to monstrate that the past is a vast reservoir of pos- ilities of expression and its surface a magic mirror rough which we see others struggling as rselves.

-131/132 Women/Art/History
eeman and Kochansky
on. am
e course will examine the work of women artists various periods of past history and in contem- rary times as basic historical material. The course ll emphasize art work made by women, art work out women, biographies of women artists, and formation about cultures and societies to which omen artists have belonged. Through study of ese, we will seek to understand the individual cre- ve process as it has taken place in the creation of artist's work, and the influence exerted upon at process by the artist's understanding of herself a woman and by the attitudes prevailing in the ne and place in which she worked. We will exam- e the same questions in art work made by men, in der to more fully understand the role of gender d resulting social conditioning in the creative ocess. We will seek to examine points of view ward art in general, toward art by and about omen, toward art history, and to understand the fluence upon these of the viewers period, class e, and sex. The first semester will be largely con- rned with art and artists of the past, the second mester with those of the 20th century. Many ests will be invited to participate, including omen artists of various points of view, formal hools and political orientations, and also includ- g women from related professions outside the ual arts.
ale students are encouraged to take this course: eir points of view are not only welcome but sential in class discussion.

-133 Barbarian Europe
aplin & Morath
urs. pm (Fall only)
ropean art and culture began in the Ice Age and ere created, in part, by peoples outside the pale classical Mediterranean civilization: Cro-Magnon inters, megalith builders, bronze and iron forgers d nomadic warriors—Scythians, Vikings, Teutons, Saxons, Celts and many others. Unique yet diverse, our European ancestors built no cities and wrote no books, but speak to us through art and an eloquent oral culture of myth and poetry. This course will take full advantage of the Irish Art Exhibition open- ing at the Museum of Fine Arts in October. Read- ings from original sources and guest speakers.

Metals and Jewelry

The instructors of metalsmithing and jewelry strongly emphasize learning and strengthening three-dimensional design skills. Courses lead students through basic technical and aesthetic experiences into more complex and conceptual problem-solving situations. Weekly events in this area include seminars, critiques, demonstrations, field trips and presentations by visiting artists. The shop offers individual bench facilities, a forging and smithing area, new gravity and centrifugal casting equipment, a lapidary, a polishing room, electro- forming laboratory, enameling facilities and a shop store. An "open shop" policy encourages students to explore other disciplines. (Students should pre- register for these courses, but final acceptance must be obtained from the instructors at Registration.)

Faculty: David Austin, Peter Blodgett, Louis Mueller, Yoshiko Yamamoto (Yoshiko Yamamoto will be on sabbatical first semester, replaced by Louis Mueller).

M-10A through M-10C Fundamental Metals
Austin, Blodgett & Yamamoto (Spring)
A: Mon. am & Wed. am
B: Wed. am & Fri. am
C: Mon. am & Wed. am & Fri. am
A basic metals course dealing with means and methods of developing design and technical skills for jewelry and metalsmithing. Structured around practical demonstrations, design concepts and working methods. Demonstrations are held on Wednesdays. Assignments will be given and attendance is essential. Workshops are scheduled for Mondays and/or Fridays. Students taking this course are strongly urged to attend M-25, "Metals Seminar."

M-18 Electroforming Workshop
Blodgett
Thurs. pm (bi-monthly)
Open Mon. through Fri.
Beginning through advanced electroforming and electroplating in copper and silver. Although tech- nically oriented, this course will stress the use of electroplating and electroforming as a means of solving conceptual and design problems rather than as an end in itself. Some technical knowledge of jewelry and metalsmithing or related disciplines is necessary. Workshop open Monday through Friday.

M-21 Intermediate & Advanced Jewelry
Austin
Mon. pm & Tues. am & Tues. pm (two sessions required; 3 sessions optional)
Individual instruction directed through a set of spe- cific problems, and slides and demonstrations will present the opportunity to explore processes, to experiment and connect self-imagery and material properties. Emphasis is on individual critiques and direction. Prerequisite: M-10 or equivalent as demonstrated by portfolio. All students in M-21 must enroll in M-25, "Metals Seminar", and must consult with instructor at Registration.

M-24A and M-24B Metalforming
Mueller (Fall), Yamamoto (Spring)
A: Fri. am & Fri. pm, (Fall) (both sessions required)
B: Wed. pm & Fri. pm, (Spring) (both sessions required)
Fall: An intermediate course designed to instruct students in the principles and practices of metal- smithing. Assignments, demonstrations and slide presentations will be given in silver soldering, form- ing, raising, fabrication, finishing etc. The class will be flexible, incorporating both traditional as well as experimental techniques, allowing students to pur- sue their ideas on a personal level.
Spring: Exploration of various processes offering students an opportunity for creative work in base metal. Technical exercises will be assigned to begin- ning students. Creative perception as well as tech- nical development are focused on advance students to produce three-dimensional object and/or func- tional/non-functional hollow-ware. Some tradi- tional Japanese metal techniques, metal alloys and related patina, etc. will be introduced.

M-25 Metals Seminar
Austin, Blodgett & Mueller (Fall)
Thurs. pm (bi-monthly)
All students in metals are encouraged to take this course, which will be correlated with the other courses in the area. Emphasis will be on the devel- opment of personal aesthetic and design concepts, professional attitudes and practices through lec- tures, Museum visits, visiting artists, slide presenta- tions, trips and discussions.

M-26 Form Design
Blodgett
Wed. pm
A sequence of design considerations and problems to be developed by the class itself in order to accommodate those attending for the first time. Participation by interested students from other dis- ciplines is encouraged. Drawing, research, working methods, and professional attitudes will be explored. Class time will be devoted to discussions and critiques. Regular attendance is required.

M-28 Intermediate and Advanced Metals
Blodgett & Mueller
Thurs. am
This course will meet weekly or bi-weekly at the dis- cretion of the class. At each meeting, a problem will be given (and the previous problem discussed) con- cerning a conceptual idea, the results to be show- cased in a rotating exhibit. The goal is to encourage the students to produce a body of work within a specified time, and to give them experience with working procedures and exhibition problems. Pre- requisite: M-10 or equivalent.

Painting

In the painting area, a student may experience a wide range of techniques and viewpoints. He or she may work in a class under the guidance of a partic- ular teacher, or in his/her own studio, receiving instruction as needed through a tutorial arrange- ment. The aim of instruction in painting is to help each student develop standards of excellence along the lines of the greatest individuality possible. The Technical Painting classes investigate traditional techniques and the possibilities they may contribute to contemporary work. (Direct access is provided to paintings from the Museum of Fine Arts.) These classes cover fresco, mosaics, oil, tempera, silver- point and gilding.

Faculty: Natalie Alper, Kaji Aso, Robert Baart, Ellen Banks, Domingo Barreres, William Boyhan, John Burns, Francesco Carbone, King Coffin, Donn Moulton, Barnet Rubenstein, Henry Schwartz, Don Sibley. (King Coffin will be on sabbatical first semes- ter, replaced by William Boyhan.)

P-10 Free Painting
No instructor
A maximum of two class periods may be allotted to this course, which represents painting done outside of School facilities. This course is designed to encourage independence and experimentation. Students are encouraged to invite faculty members to criticize such work regularly and are expected to present this work to their Review Boards.

P-12 Advanced Painting
Schwartz
Mon. pm & Wed. pm (both sessions required)
Exact content of this course to be defined by mutual arrangement between student and instruc- tor, with no limitation on stylistic approach or medium (although the instructor's preferences tend to complex architectural structures rather than sim- ple atmospheric ones). I try to define serious paint-

ing as falling between the extremes where realism becomes illustration and abstraction becomes interior decoration. The key idea is what may be called artistic conscience. This is developed by the use of design as a cleansing, but not antiseptic, element.

P-21 Painting Theory For Foundation
Aso
Tues. am & Thurs. am (both sessions required)
An approach to contemporary painting based on a meeting of Eastern and Western thought; mainly, the logic of elements, space and existence. A philosophical rather than expressionistic point of view. Individual instruction based on each process and level. Any painting medium may be used.

P-22 Painting
Barreres
Tues. am & Thurs. pm & Fri. pm
Respect for the materials one chooses to work with is a large step towards a sincere conversation with them, which can be dull, interesting, or adventurous. This course is for students who want to "talk" with paint and "listen" to what it may suggest it can do. (It is not for those interested in balanced asymmetrical compositions, surrealist glorified doodles, storytelling, virtuosity in representation or expressionistic self-pity.) Individualized instruction.

P-23A through P-23F Painting Technical Workshops: Methods and Materials
Baart & Burns
A. Basic Techniques: Tues. am & Tues. pm, Wed. am & Wed. pm;
B. Fresco Murals: Wed. am & Wed. pm;
C. Plastic Media: Wed. am & Wed. pm;
D. Mosaics: Wed. am & Wed. pm
E. Techniques of the "Old Masters": Wed. am & Wed. pm, Thurs. am & Thurs. pm
F. Advanced Workshops: Thurs. am
The Technical Workshops explore traditional methods and their application to contemporary possibilities. Frequent demonstrations support as much direct assistance as students may require. Most material essential to participation will be provided. Because of the number and variety of subjects offered, the effectiveness of the workshop has been implemented by permitting flexible scheduling. Accordingly the Class Schedule List does not arbitrarily confine you to the specific class periods indicated. Adjustments are possible after consultation with the instructor. Exceptions to this are certain areas of P-23A; the classroom "B" schedule at the Museum P-23E, and P-23F.
A. Basic Techniques: The preparation of supports and grounds for oil, water and plastic media and the combination of dry color with various binding media (egg tempera, egg oil glazing techniques). Introduction to the art of gilding. Making stretchers, frames, and mats.
B. Fresco Murals: The techniques employed by Michelangelo, Piero Della Francesca, Orozco, Rivera, the Ajanta Caves of India, all illustrate "Buon" or true fresco. Students will create their own walls on a small scale.
C. Plastic Media: Exploration of the application of plastic media to painting. The use of polymer as a binding medium in the creation of your own pigments; textural combinations through the addition of sand, marble, dust, etc.; the construction of massive impasto reliefs; the combination of texture and structure to create three-dimensional effects.
D. Mosaics: Study of mosaics for walls, using traditional Byzantine tesserae. Experimentation with various forms of cement mortar, creating walls and cement reliefs as setting beds for traditional and contemporary materials. Past and present procedures in setting mosaics; direct and indirect methods.
E. Techniques of the "Old Masters": Paintings are selected from the Museum's collection to illustrate the technical and conceptual means of a variety of schools from early Renaissance to Impressionism. Evaluating, copying and innovating with emphasis on what can be learned from the "Old Masters." Held in the Museum and limited to 25 students.
F. Advanced Workshop: For students familiar with the basic program who wish to pursue their own projects.

P-27 Fundamental Painting
Schwartz
Mon. pm & Wed. pm (both sessions required)
A course in figurative painting for the inexperienced. First semester: still-life in limited space, using old-master techniques of underpainting and glazing. The aim is to bring the painting to a high degree of convincing detail (trompe l'oeil). Second semester: a large still-life, or room-scape, and the broadening of the principles learned in the first semester.

P-29 Watercolor
Aso
Tues. pm & Wed. pm (both sessions required)
Experimentation in watercolor media, including discovery of new aspects and potentials of painting through an exchange between Western and Eastern aesthetic philosophies; Japanese brush stroke, emphasizing calligraphy.

P-30 Painting-Drawing
Alper
Mon. am & Wed. am & Wed. pm
This course integrates painting and drawing within a framework of developing a working process with which to build one's imagery. Emphasis is on how to explore and expand our own visual experience; to try to understand how each of us personally "sees," and to develop this with an understanding of relevant historical, formal and technical ideas. Working in the painting studio and participating in weekly group critiques are fundamental to the learning process of this course.

It is required that students schedule additional free painting periods in addition to the regular class hours. Students registering for this course should have previous painting experience. Enrollment is limited. Final registration is by consent of the instructor.

P-35A through P-35C Watercolor
A: Fri. am (Sibley) (required session)
B: Fri. 12-2 pm (Assistant)
C: Fri. pm (No instructor)
A course for beginners and near beginners in this misunderstood medium. Early classes will be concerned with materials and techniques (stretching paper, making large smooth washes, etc.). After that, most teaching occurs on an individual basis. The most common question becomes "What to paint?" rather than "How to paint?"

P-36 Painting
Banks
Mon. pm & Wed. am & Wed. pm
"Painting is a thundering collision of different worlds, intended to create a new world in and from the struggle . . . , a new world which is the work of art." W. Kandinsky

This class is based on the development of personal imagery. Students are encouraged to work in series, thus exploring individual concepts. Group and individual critiques. Visits to pertinent exhibitions.

P-37 The Nature of Color
Banks
Mon am
A non-technical course to assist students to develop sensitivity to color phenomena. The course does not deal with color physics, but technical vocabulary is introduced for interested students when required. The principal medium used in the course is water-base paint. Other media (chalk, pencil, crayon, inks) are introduced. Various papers and tools are introduced to demonstrate how application and surfaces affect color.
Each week a new problem is presented along with supportive slide and/or written material. Students are encouraged to develop latitude with solutions and to request specific problems. Great colorists and movements are presented and related to class work. Basic color theories are discussed and analyzed following practical application. Suggested readings and recommended exhibitions.

P-38 Point of View*
Rubenstein
Tues. am & Tues. 3-6 pm (both sessions required)
A course in two and three-dimensional imagery, which will assist the young artist in his/her search for individual expression. Techniques and materials selected by the student. The class operates by means of individual meetings, visits to students' studios and critiques of work, examination of relevant art-work by past and present masters, advanced students, faculty and contemporary Boston area artists.
*Note: Instructor available for consultation in Library each Mon. am.

P-43 The Figure in Painting
Carbone
Mon. am & Fri. am (both sessions required)
Experimentation with color and line to create images of the human figure in space. There will be a discussion about the use of the figure in the painting tradition of the West, from the Renaissance to the Expressionist, Surrealist, and Symbolist movements of this century (in particular, the work of masters such as Titian, Poussin, Rubens, El Greco, Cezanne, Matisse, Munch, and de Kooning).

P-44 Painting Seminar
Moulton & Sibley
Thurs. am
A weekly meeting to review the work, thoughts and ideas (or lack of them) of each student. The discussions will be pointed-concerned with purpose, content and direction of work. This course needs both beginning and advanced students doing all types of painting. Students must consult with the instructors at Registration.

P-45 Figure/Portrait
Schwartz
Tues. pm & Fri. pm (both sessions required)
The human figure will be provided for a varied painting approach from monochromatic rendering of solid form in space to the use of the figure as starting point for total color-space environment. (This course will meet Thurs. pm for two-consecutive weeks, then Friday pm for the next two weeks etc.)

P-49 Basic Painting
Boyhan (Fall), Coffin (Spring)
Tues. am & Thurs. am (both sessions required)
A series of controlled problems, designed to teach the student the inherent qualities of paint manipulation and how to adapt them to his/her individual needs. Both beginning and advanced students welcome. Regular attendance and enrollment in both semesters are necessary.

-50 Beginning Painting of Figure and Objects
Moulton
ues. pm & Fri. pm (both sessions required)
his class will paint directly from either a model, n object or composition of objects. The conduct f the class and the arrangement of material is tra- itional. Subjects will be derived from the range of istory and will include contemporary art as well s earlier sources. The pattern of the class will be o begin and "complete" a painting each week. It fundamentally a "how to begin" course. For first ear or advanced students who have not painted reviously.

-51A Realist Painting
ubenstein
Ved. am & Wed. pm (both sessions required)
ealist painting or "eye-ball painting" or Post- Modernist Realism." For students interested in real- tic painting. Visits to all students' workspaces, fre- uent trips to galleries, museums. Attendance in -51B "Realist Painting Seminar" is very beneficial. dvanced painting students preferred.
lote: Instructor available for consultation in Library ach Mon. am

-51B Realist Painting Seminar
ubenstein
Mon. pm
seminar concentrating on realist painting or "eye- all painting" or "Post-Modernist Realism," which is ying to make the illusion of three dimensional pace on a two-dimensional surface. Each class will nclude a lecture based on slides of realist painting nd scheduled presentations of their own work by lass members.

-54 Painting Out of Your Head
chwartz
hurs. pm
esign is a tool for developing artistic conscience. his is a design course for painters in which imagery stimulated, not by direct involvement with bserved facts, but with facts filtered through magination, hallucination and, in general, the ner- ous system. References will be made to early xperiments in cubism and surrealism. Materials an range from conventional paints to collage and ssemblage. Not recommended for the literal- inded. Recommended for uneasy realists and uilty abstractionists.

-55 Still Life on a Large Scale
chwartz
hurs. pm
n extension of P-27, "Fundamental Painting," in hich elements of form in space will be expanded y means of a large still-life or "roomscape," with reer use of color, drawing and design.

P-56 Technical Painting for Painting Students
Barreres
Thurs. am & Fri. am (both sessions required)
A technical workshop with intense individualized instruction. Though the instruction is on a one-to-one basis, other students are encouraged to watch the demonstrations on Friday mornings. Beginning and advanced students.

P-57 Painting on Paper
Sibley
Wed. am
A studio class primarily to re-examine the nature of the most common art ground. Students are encouraged to experiment with paper. Collage, papier-maché, unusual scale and texture, and a limited introduction to papermaking are all a part of this course. The "painting" aspect of this class will be treated broadly. Any painting or drawing medium will be suitable.

P-59 Painter's Workshop and Seminar
Slone
Tues. am & Thurs. pm (both sessions required)
This course is for intermediate and advanced painters. We will combine technical and formal investigation with intense personal attention.We will concentrate on developing what is both unique and universal in each of us, and will attack the form/content problem.

P-60 Watercolor and Drawing Workshop
Adams
Mon. am & Wed. am
A watercolor painting workshop which uses drawing to achieve focus in each individual's work and ideas. This is a medium with "immediate" or "direct contact" characteristics; methods (of instruction and expression) will be based on students needs.

P-61 Advanced Painting
Moulton
Fri. am
Students will meet on Friday mornings for a group critique of all work accomplished during each past week. Such work will include that done in other areas of the School as well. Students selected by interview. There are a limited number of small rooms in which to paint; other students must have working space elsewhere in the School or at home. Work must be brought in each week and attendance at these critiques is mandatory.

P-62 Advanced Painter's Workshop (Space)
Slone
Tues. pm & Thurs. am (both sessions required)
This course meets in a loft situated in the Museum. See instructor for particular cosiderations concerning the use of this facility. Limited enrollment. Final registration by instructor's consent.
Class will focus on the problems of abstraction and representation in painting. References to the Museum's collections when appropriate.

G-33 Monoprinting
See description under Printmaking

D-14 Portrait
See description under Drawing.

Photography

The variety of classes/subjects/levels/instructors enables the student to select courses corresponding with his or her interests and level of involvement. A one-semester "Exposure" course in basic terminology, camera use, film development and printing, teaches photography as a tool for artists. A more intensive introductory course, "Foundation," is offered for those wishing to use photography as a major part of their artistic vocabulary. General, intermediate and advanced courses give students the opportunity to discover and pursue their own direction. Courses are also offered in specific subjects such as view camera, non-silver process, documentary photography and color. The individual, personal approach to teaching is emphasized in all classes. Facilities include a main black-and-white darkroom with eight Beseler 45 MCRX enlargers and an advanced black-and-white darkroom with two Beseler 45 MCRX enlargers. In addition, two fully equipped one-man color darkrooms allow students to work with images in color. Classes are given on the technical aspects of color photography and students are encouraged to take them as an adjunct to those in black-and-white photography.

Faculty: William Burke, Linda Connor, Donald Grey, Elaine O'Neil, Wilson Smith (on leave: first semester, Wilson Smith; second semester, William Burke)

PH-1A and PH-1B Exposure to Photography
Burke, TBA (Fall), TBA (Spring)
A: Wed. 12-2 pm
B: Fri. 12-2 pm
A single semester course dealing with the basics of photography, specifically designed for those not concentrating in the medium. Subjects covered are the use of the camera and light meter, how to process black-and-white negatives and slides, and the rudiments of printing. Time will be spent on how to make color slides of painting, sculpture, and other art work. Students may use any camera to which they have consistent access. Repeated second semester.

PH-2 Foundation Photography
O'Neil
Mon am & Wed am (both sessions required)
This is the beginning course for those wishing to become involved in photography and is the prerequisite for all area courses except PH-1. We will cover basic black-and-white work, including: camera technique, film exposure with and without light meters, film developing and printmaking. Through class problems and group criticism we will explore photography's potential as a creative medium. Adjustable camera and class participation required. Repeated second semester.

PH-3 Intermediate Photography
Burke and Connor (Fall), TBA (Spring)
Tues. am & Thurs. am (both sessions required)
A year-long course of technical and aesthetic problems designed to acquaint students with various possibilities for their personal work. On Tuesdays Mr. Burke will be available for technical help and consultation with smaller groups and individuals; Thursday classes will be group critiques with both instructors present.

PH-4 Advanced Photography
Connor
Thurs. Evening
A commitment to photography and one's work should be established by this point. One's vision distinguishable; one's concerns and ideas articulate. We will discuss the delights and problems involved in turning a visual love affair into a fulfilling, long-term relationship.

Our meetings will be informal, with an emphasis on getting to know one another, as well as discussing our work and photography at large. There will be some required readings (approx. 3-4 books) which cover a broad range of photographic, perceptual and personal themes.
Admission by portfolio.

PH-21A Color in Photography I: Basic Processes
Grey
Fri. am
Covers the basic techniques of color photography using conventional silver/dye methods: Correct color film exposure, color theory. Processing of negatives and transparencies, printing negatives and transparencies and the use of the Repronar slide duplicating camera. The following Kodak processes will be covered: C-41, E-6, EP-200 and RD-5. The methods taught in this course require minimal specialized darkroom equipment and can be done in an ordinary black-and-white darkroom. (Chemistry supplied by school, but film and paper supplied by student.)
Prerequisite: working knowledge of B & W.

PH-21B Color in Photography II: Images
Grey
Fri. pm (Spring)
Half of the emphasis of this course will be upon the exploration of color as an expressive dimension of the photographic image. The other half of the course will cover additional techniques of working with color such as: making inter-negatives, the use of a color analyzer, masking to control contrast, multiple printing in color, color solarization and others, depending upon student desires.
Prerequisite: PH-21A

PH-21D Color in Photography IV: Dye Transfer Printing
Grey
Fri. pm (Fall)
This new course will be a workshop to explore the interest in and feasibility of doing dye transfer printing within the facilities we now have. Emphasis will be upon learning the basic techniques/controls and exploring the traditional and non-traditional ways of using this color printing technique.
Prerequisite: PH-21A.

PH-24 Non-Silver Processes
O'Neil
Tues. 12-2 pm
This course will explore Xerography, gum-printing, hand coloring, cyanotype, brown print, magazine transfers, Kwik Proof and sewn images. Since most of these processes require a knowledge of basic photographic techniques, the class will be limited to students at or above the PH-24 level.

PH-26B View Camera & Studio Lighting
Burke
Tues. pm & Thurs. pm (Fall) (both sessions required)
For half of the semester, we will investigate artificial lighting, using equipment and materials available from home or hardware store. The other half of the semester will be an introduction to the potentials of the view camera, using the School's 4x5's. A good course for students with some experience. On Thursdays Mr. Burke will be available for technical help and consultation with individuals; Tuesday classes will be group critiques.

PH-29 Individual Projects
Connor
Mon. pm & Wed. pm (both sessions required)
Requirements: a working knowledge of camera, developing, and printing.

Students will be expected to propose a project or course of investigation which they feel is pertinent to their life and their photographic development. The class will be a place to stretch ideas, perceptions, and methods of visualization. Students will be asked to dig deep into their images and their relationship to their work. It will be as much a "Why you?" as a "How to" class. I will present slides regularly of a diverse range of photographic styles and aesthetics. We will have "in progress" critiques weekly with a final presentation of each individual's project at the end of the semester.

Students will be expected to bring an excess of energy and enthusiasm to share with me and their fellow classmates.

H-122/123 History of Photography
See description under History of Art

Printmaking

This area offers a wide range of courses from beginning printmaking to advanced workshops. These include courses in specific media, such as etching, lithography and silkscreen printing, in which photographic as well as traditional techniques are taught. Facilities include relief, intaglio, stencil and lithographic equipment. The area has five litho presses (to 32"x48" bed size), three etching presses (to 36"x60" bed size), a darkroom with a 14"x17" reproduction camera and large photostencil burning equipment.

Faculty: John Brennan, John Clift, Charles Milson, Walter Pashko, W. Peter Scott.

G-1 Beginning Lithography
Brennan
Tues. am & Tues. pm (both sessions required)
A course using the various techniques and methods as appied to stone and aluminum plate lithography. A series of problems and demonstrations will be given to explore and establish a solid working knowledge of the process. Concern with drawing and design, the use of space, form, light, and texture is an important integral part of this study. Regular attendance is essential.

G-4 Advanced Workshop
Pashko
Mon. am & Mon. pm (both sessions required)
A workshop to give the advanced student additional time for experimentation and work. The instructor will be available for conceptual discussion and technical assistance.

G-13 Beginning Printmaking
Pashko
Fri. am & Fri. pm (both sessions required)
A structured course to expose the student to the techniques of etching, relief printing, lithography and monoprinting. Regular attendance is required.

G-14A, G-14B Beginning Etching
Milson and Scott
A; Wed. am (Scott)
B: Thur. pm (Milson)
A course for inexperienced students, teaching the rudiments of changing the plate's surface and investigating various inks, grounds, acids, stop outs. Special stress on the conceptual aspects of the media. Regular attendance required.

G-15A, G-15B Beginning Silkscreen
Clift
A: Mon am
B: Mon pm
Basic silkscreen printing skills using tusche and glue, stencils, cut film, etc. The emphasis will be on printing methods at the outset, but as skills develop, design will be a major consideration. Specific problems will be given and group criticisms held regularly. (Students responsible for purchase of necessary supplies.)

G-16 Advanced Silkscreen
Clift
Tues. am
Advanced silkscreen skills. Experimentation will be encouraged and group criticism will be held regularly. Photosilkscreen techniques will be taught as an adjunct to this course. (Students responsible for purchase of necessary supplies.)

G-18A Advanced Lithography
Brennan
Thur. am
This course is concerned with the development of idea into visual statement using the lithographic medium. Technical demonstrations are offered. Use of color is encouraged. From time to time particular methods or techniques will be required to be incorporated into work produced. Exposure to printmaking outside of school through slide presentations, guest printmakers, trips to other facilities and active student participation in exhibition of their work.

G-18B Aluminum Plate Lithography
Brennan
Thur. pm
Metal plate lithography is an extension of the advanced lithographic course. Technical methods and potential use of plates is explored. The photolithographic process is introduced as a supportive element. Portability and relative simplicity of processing are great advantages of the metal plate techniques, and prove extremely useful for image development.

G-19 Advanced Etching
Scott
Tues. am & Tues. pm (both sesions required)
This course meets for one full day per week and is designed for students experienced in etching. Aside from basic printing techniques, photo-intaglio, color printing (viscosity and multi-plate), edition printing, and acquaintance with papers, mordants and inks is covered. Projects are planned by the student. There are two critiques each semester as well as trips and presentation of work from outside the class. Pre-requisite: G-14 "Beginning Etching," or the equivalent.

G-31 Printmaking Forum
Milson
Tues. am
The intention of the printmaking forum is to expose students to a cross-section of graphic artists working in the field through:
1. field trips: fine arts and commercial; 2. visiting lecturers: in-house and outside; 3. open critique: regularly scheduled sessions; 4. instruction: show and presentation of studio work; 5. expansion: slide collection and recording students' work; 6. visiting: print gallery owners; 7. expansion: on the awareness of the Musuem's collection; 8. demonstration: paper restoration, Museum of Fine Arts.

G-33A, G-33B Monoprinting
Milson and Pashko
A: Wed. pm (Milson)
B: Thur. am (Pashko)
Printing for painters or painting for printmakers. A new process will be introduced every second week, providing a stimulation for students to investigate the media, to develop an easy flow of ideas, and to explore personal subject matter.

G-34 Silkscreen Workshop
Clift
Tues. pm
A workshop primarily for beginning students as a follow-up to the "Beginning Silkscreen" classes (G-15 A&B). (Beginning students who cannot come every week are encouraged to attend when they need extended help.)

Sculpture

In addition to the courses listed below, the sculpture area centers around several opportunities for exchange of ideas and information between people working in three dimensional media. A bi-monthly forum is scheduled, including slide presentations on historical or stylistic themes and presentation of work by students and faculty. The forum is coordinated with a program of visiting sculptors, who will present their own work and critique that of students. Sculpture facilities include the shops described below; however, there is limited studio space available and this is assigned on a semester-to-semester basis.

PLASTICS: Criticism encourages the full use of the potentials of the media; i.e., light transmission and thermoforming capacity. Facilities include laminating and clear casting equipment, cloth, mat and resin in stock, 36" strip heater for bending Plexiglas, 48"x72" and 16"x16" vacuum forming machines, and an 8" heat sealer for film sealing and construction of inflatable objects.
WELDING: Facilities include four oxy-acetylene stations, 180 amp arc welder, heliarc, stationary and portable grinding, and polishing equipment, small plate and pipe benders, motorized hacksaw, and a forge.
WOOD: The School's wood shop is fully equipped with lathes, band and table saws, joiners, planers, sanders, air-powered chisels and grinders, as well as a great deal of portable equipment.
FIBERS/FLEXIBLES: An area for experimentation, from tapestry to kinetics and pneumatics.

Faculty: Courtland Bennett, Willard Boepple, Fritz Buehner, Heidi Marino, Daniel Wills. Visiting faculty: Mags Harries, Joseph Zdanovich. Woodshop Manager: Joel Evett

S-6A Beginning Welding
Zdanovich
Fri. pm
Welding, brazing, and soldering by means of gas and electric processes. Brief lectures are followed by varied welding processes on steel, stainless, aluminum, bronze, copper, and cast iron. Metals will be shown as to their preferred methods of fabrication and finishing. Repeated second semester. (Students should sign up with Dean Thompson.) Given at Boston Trade School.

S-7 Welded Metal: Basics and Shop Use
Boepple
Tues. 12:30-2 pm
Theory, practical procedures, and safety measures of brazing and welding. Frequent demonstrations. Two additional workshop periods are advised.

S-9 Plastics
Wills
Wed. am
Exploration and application of techniques: instruction in the use of fiberglass casting from molds and direct application, vacuum forming, and mold construction, Plexiglas construction using glued joints and stripheat folding.

S-13C Fabrication: Wood
Wills
Thur. pm
A workshop period with consultation for students working in three-dimensional media, including a series of problems directed toward a variety of experiences in working with wood (e.g., steam-bending, laminating).

S-13D Fabrication: Welding
Wills
Wed. pm
A workshop period with consultation for welding students.

S-13F Fabrication: Critique
Wills
Fri. pm
A workshop with consultation for students working three-dimensional media, superceded by a bi-monthly critique for all three-D students.

S-20 Tapestry
Marino
Mon. am & Wed. am (both sessions required)
This ancient technique is approached from a contemporary point of view. Tapestry will be considered as a link between painting and sculpture, through a series of color, texture, and conceptual problems. We will cover a variety of techniques, not limited to the loom. Workshops in natural and chemical dye processes, the wrapping machine, slides, and guest lecturers.

S-28 Three-Dimensional Foundation
Wills
Thur. am & Thur. pm (both sessions required)
Basic experience in three dimensions through assigned problems in design with technically simple materials. Work will be done in class (participation essential) with materials to be provided. Instruction supplemented by guest faculty.

S-31A through S-31C The Figure in Space
Bennett
A. Beginning Group: Wed. am or Wed. pm & Fri. am or Fri. pm (two sessions required, minimum one on Wed. and one on Fri.);
B. Advanced Group: Wed. am or Wed. pm & Fri. am or Fri. pm (two sessions required, minimum one on Wed. and one on Fri.);
C. The Head: Thur. am & Thur. pm (both sessions required)
The presentation of the figure as a viable sculptural concept. As the most common format in the history of sculpture, the human form is like an ancient language. Our task is to use and renew this language, building a personal and unique vocabulary, to speak significantly of today, tomorrow, and all time.
A. The Beginning Group will be given specific design problems using clay and other materials to deal with volume, mass, space, line, light, and how these are related to the basic composition and concept. The use of the model and, eventually, development of personal forms of expression.
B. The Advanced Group (students who have had S-31A or equivalent) will continue developing personal figurative language with experimentation strongly encouraged. Occasional studies from the model.
C. The Head will be a course devoted entirely to the study and exploration of the head as sculpture, portrait, and vehicle of expression. Experimentation in approach, concept, and technique will be encouraged.

S-32 Soft Sculpture/Fabric
Marino
Mon. pm
A course in the use of fabric. Using the Museum's collection, as well as experimentation with a variety of materials and techniques (applique, stitchery, photo-silkscreen), individuals will broaden their experience and explore their imagery. No limitations in terms of approach, technique, scale; this is a course for exploration! Workshop time with access to an industrial sewing machine will be provided.

S-33 Fibres/Fabric Workshop
Marino
Wed. am
A workshop with consultation for students working in any of the multi-dimensional aspects of fibres.

S-34 Woodshop Certification
Evett
By arrangement
Woodshop procedures and the proper use of the tools will be explained and demonstrated. It will be mandatory that all persons using the woodshop take this course and receive certification by the instructor.

S-36 Advanced Sculpture
Buehner
Mon. am & Tues. am (both sessions required)
For students who have a foundation in a sculptural medium and want challenging three-dimensional problems and projects. There will be seminar/critiques in which slides of classical and modern work will be presented to provide a context for the concepts being explored. Our goal will be complete sculptural statements. Further individual instruction by appointment.

S-39 Problems, Questions and Construction: The Nature of Abstraction in Sculpture
Boepple
Tues. pm
An advanced group tutorial open to students with developed technical abilities in a number of media. Aspects of sculpture will be chosen for bi-weekly themes. One week of seminar discussion and the next a critique of student work based on the theme. Topics will be chosen at the outset and might include scale, surface, volume, frontality, process, etc.

S-43 Collage
Boepple and Marino
Wed. pm
For many centuries there has been extensive exploration of the interlocking of various media to create "collage." We will trace historical influences to broaden our approach and create a continuum for the course. The course will be guided by the particular interests of the students, but problems will be offered to make this experience as challenging and successful as possible. Studies in color, texture, density, transparency with an open-ended approach to media will develop both two- and three-dimensional form.

S-44 Fibres Area Seminar/Critique
Marino
Thur. am
For all students who wish to maintain contact with individuals working in flexible media. We will focus on specific issues relevant to softer works, attitudes towards the media, as well as specific individuals and students' approaches.

S-45 Welded Abstract Sculpture
Boepple
Tues. am & Wed. am (both sessions required)
A two-session course consisting of a seminar discussion and a workshop session. The course will begin with a series of problems designed to develop a vocabulary of form particularly suited to work in metal. Guest critics, slides, discussions, museum and gallery visits. Knowledge of welding required (take S-6A or S-7, if needed).

S-47 Advanced Sculpture Seminar
Buehner
Wed. am
Through the use of slides and other support material, each student will be asked to trace the development of their own work and to present their ideas in a contemporary conceptural/historical framework. This seminar is intended for advanced students with a desire to expand their awareness of issues confronting sculptors today and willingness to question one's own work as well as others, and a commitment to the free exploration and discussion of ideas. Suggested readings.

S-48 An introduction into Expressive Possibilities in Drawing and Form-making
Harries
Tues. pm
Emphasis will be towards working expressively both in drawing and sculpture. Materials used will be simple drawing equipment, plaster, cardboard,

paper, and clay. Emphasis is on many fast pieces rather than finished works—so that students will go beyond first self-conscious statements into making decisions on a bulk of work, and through this develop a personal vocabulary.

S-49 Public Sculpture
Harries
Wed. am & Wed. pm (both sessions required)
For advanced students. Each student will translate and incorporate his/her existing aesthetic preferences into a meaningful public statement.
1. A series of concrete exercises will be given to visualize and explore ideas from several preselected sites; 2. Study attitudes to public art by established sculptors, visiting sculptures, bringing guest speakers to class, and examining well-known published works; 3. Finally, the student will develop a sculpture proposal from a site of his/her choosing. The course will conclude with a show of the ideas explored in the progress of the course in the form of all documentation and models.

S-50 Wood Fabrication
Buehner
Mon. pm & Tues. pm (both sessions required)
This course is about "built" wood sculpture. Beginning with a series of introductory exercises utilizing the simplest of construction techniques, students will continue through the year by developing individual ideas for wood sculpture projects. Emphasis will be on the material. Why choose wood? What qualities does wood possess that one should select it for the development of an idea rather than stone or steel?

Stained Glass

The stained glass courses are run as workshops in which students are encouraged to use various types of glass in combination with other materials to extend their work in other media. For students specializing in stained glass, the architectural approach may be taken. All courses are concerned with the use of stained glass as a medium of light and its environmental potential. This is an expensive and time-consuming medium. (Open workshop time is available Wednesday afternoon and all day, Thursday and Friday. Note: Such workshop times are not considered as class sections.)

Faculty: Elizabeth Szawlowski, on sabbatical leave in 1978-79; replaced by Connie Patricolo.

SG-1A Through SG-1D Beginning Stained Glass
Patricolo
A: Mon. am, B: Mon. pm, C: Tues. am, D: Wed. am (minimum of two sessions required)
Technical aspects of producing a leaded glass panel, becoming acquainted with the unique qualities of glass, its affirmations and limitations. The approach is traditional in the use of material, but not in content. Prerequisite: one semester of Museum School training or its equivalent.

SG-2 Advanced Stained Glass Seminar/Studio
Patricolo
Tues. pm
Open to students with extensive previous stained glass experience. This course will deal with issues of concern exclusive to the stained glass artist, i.e.—exhibition, image development, special techniques, pricing, setting up studios, and issues decided upon by the class.

Video/Performance

In the video studio, individuals and groups can explore ½" black-and-white and ¾" color video production. Regular critiques and seminars take place with showings of tapes from local, national, and international artists. The general aims of video courses are development of an aesthetic by the student and workable technical knowledge in ½" and ¾" systems. The studio has portable equipment, two-camera black and white switching and single camera ¾" color.

Faculty: Jeffrey Hudson, Tava

V-1A through V-1E Video/Performance
Hudson and Tava
A: Mon. pm (Tava), B: Tues. am (Tava), C: Wed. am (Hudson), D: Thur. pm (Hudson), E: Thur. am (Hudson and Tava)
These workshops are designed to familiarize the student with production of art tapes using both studio video equipment and the Portapak. Attention is given to image selection, sound manipulation, performance sequences. We will be concerned with self-expression through the immediacy of the video experience. Opportunities for solo works and group productions. (V-2, "Video Seminar," is required of any student enrolled in V-1.)

V-2 Video Seminar
Hudson and Tava
Tues. pm
The seminar will be used for criticism of student work and as a forum for the discussion of the brief history of videoart through the viewing of artists' works (Nam Jun Paik, William Wegman, etc.), criticism in art periodicals and related materials. (May be taken independently, but required of students in V-1 classes.)

X-11 Electronic Art/Light Projection
See description under "X" Courses

F-12A and F-12B Filmcraft
See description under "Film" courses

"X" Courses

The following courses transcend, cut across, or otherwise refuse to accomodate themselves to traditional categories.

Faculty: Natalie Alper, Chris Cook, William Flynn, Jay Jaroslav (on leave), Larry Johnson, Donn Moulton, Stanley Pinckney, Jill Riley (visiting artist), Don Sibley.

X-11 Electronic Art/Light Projection
Johnson
Thur. pm
Techniques and aesthetics of light shows and multiple-projector slide presentations. Slide making, control of many projectors, laser scanner projection, interaction with music, video and live performance will be probable topics. Conventional photographic techniques are not taught.

X-13 Untitled
Alper and Cook
Mon. pm
The purpose of this course is to help students to develop a personal iconography, understand and use the relationship between the making and the meaning of their images, and the interrelationship of form, subject matter and content. To help students develop a critical sense towards their own work through weekly group critiques in a supportive environment.
The form of the course will be to work towards these goals gradually through a series of specific projects that will help each student reveal and build a visual vocabulary.
It will be a structured course based on the sustained development of these projects. Work can be done in any media. Additional work time should be scheduled since projects are not done during class time.
Please see instructors for final registration.

X-14A, X-14B Art of Africa
Pinckney
A: Tues. am & Thur. am (both sessions required)
B: Tues. pm & Thur. pm & Fri. pm
(all sessions required)
This course will involve the exploration of numerous aspects of traditional tribal art of Africa. Attention will be given to the history surrounding the various arts, and the social and utilitarian function that it serves among the African people. Lectures, with the aid of films, will be held to introduce each program. It is hoped that the necessary films can be obtained to be shown in relation to the various programs.
The course will include the following:
Traditional Fabric Designing of West Africa: This involves the study of several resist-methods used to decorate cloth as practiced extensively by the people of Nigeria, West Africa.
Bead Decoration—The styles Found in West and South Africa: In this course we shall concentrate on the fabrication of various styles of beaded ornaments utilizing and exploring the concepts of design of the tribes where these ornaments were derived.
Attention will also be given to the selection of other materials: sea shells, metal and wood, which are also incorporated into the designs of beaded ornaments.
African Musical Instruments: This course includes the exposure to the traditional musical instruments, and the craft of fabricating some of them. Lectures and demonstrations will be given to explain the history and social function of these musical instruments. Other aspects relating to Traditional music, such as the Mask, costume, and the dance, will be demonstrated.
(Limited to 10 students in both sections.)

X-18 Dance
Riley
Mon. 10-12 am
Concentrated relaxation, centering and combinations of basic locomotive movement. No previous training necessary. Yoga and sound studies will be done to stretch and energize the body. Students will be making solo and group dances. The instructor believes understanding of their bodies and centers of energy will contribute to students' sensitivity and growth as artists.
It is advisable for students to wear sweat pants or loose clothing. Sweaters are advised.
Students interested in this course should sign up with Dean Thompson on Registration Day; however, since enrollment is limited, final acceptance will be determined by the instructor at the first class.

X-21 Introduction to Electronic Music
Johnson
Wed. am & Fri. am (both sessions required)
Techniques and aesthetics of electronic music synthesizers and the tape studio. Group and individual instruction in the use of the studio will be the main part of the course. Elementary principles of electronics and music will be taught.

X-26 Year-Long Review Board/IDKAAABIKWIL
Moulton and Sibley
Thurs. pm
One afternoon each week students of all media get together to show a body of their work. They learn to express themselves about what they are doing and how to speak with confidence about other art forms. At its best, the room resembles a Parisian cafe in the late 1800's with youg artists learning from each other.

X-29 Advanced Electronic Music
ohnson
Thurs. am
This course includes critiques of student work, electronic and music theory, group improvisation, putting together concerts and construction of circuits. Prerequisite: X-21, "Introduction to Electronic Music."

X-35 Electronic Art for Artists and Musicians
Johnson
Tues. am
"Some day artists will work with capacitors, resistors and semiconductors as they work today with brushes, violins and junk."
—Naum June Paik, 1965
Electronic circuits are capable of doing beautiful and interesting things that are useful to people who make art for eyes or ears. These things can include:
flashing lights in patterns or sequences
controlling slide projectors
controlling environmental lighting
regulating motors in kinetic sculptures
synthesizing and processing sound or music
making sounds issue forth from objects, surfaces, etc.
generating abstract video images
reacting to stimuli in the environment (being touched, sound level, shadows, crowd conditions, etc.) and controlling some of the above things in response.

The possibilities are endless. Although it is important to have a certain amount of theoretical understanding, it is surprising how far one can go on very little. I, the instructor, am an example. I make no claims to being an engineer; rather I am an electronic tinker, learning as I go. My main intent in this course is three-fold: to give a general view of the possibilities of electronics in art along with basic techniques and first-hand experience; to help individuals with specific projects; to teach students how to become their own teachers. In addition, I find electronics to be fun and I hope to infect people with this feeling.

X-36 Light—Heavy
Flynn
Tues. pm
Light as in luminous energy—as in 186,300 miles a second—as in that without which the visual arts would not exist. Discussions on: sun, fire (candles), shadows, reflections (water, gold, glass), artificial light, environments (caves, churches, bars, amusement parks, theaters and films). Problems will be given every week. Materials required: one 25-foot extension cord, one 100-watt bulb.

X-37 Graduate Studio Seminar (for MFA Candidates)
Banks and David Carbone
To be announced
This group will meet to examine the work of MFA candidates (and advanced students, subject to instructor's approval). The first class will arrange a calendar for the semester. Slide presentations on issues in art as they relate to participants' activities. Trips to regional museums and New York. Participants will be asked to make individual and group slide talks.

D-17 Alternative Drawing
See description under Drawing

D-20 Drawing as Process
See description under Drawing

H-120 Visual Analysis
See description under History of Art

M-26 Form Design
See description under Metals and Jewelry

Day School Tuition and Fees

New Students
Application Fee ..... $ 15.00
(non-refundable)

Tuition Deposit ..... $ 50.00
(non-refundable but applies to tuition)

Diploma Program (full-time Studio Art)
Full Year Tuition $2950.00
(payable in two installments)

General Fee ..... $ 55.00

Ceramics Lab Fee ..... $ 15.00
(per weekly class period, per semester)

Administrative Fee for
Non-Resident Independent Study ..... $ 300.00
(per semester)

Tuition for each History of Art Course
in excess of one per semester,
full time Diploma Program ..... $ 197.00

Less than full-time (when authorized):
History of Art $197.00
(each weekly class period, per semester)
Studio Course ..... $ 195.00
(each weekly class period, per semester)

Bachelors Degree Program
Studio Art Tuition (see above)

Academic courses at Tufts University or
Museum School:
History of Art ..... $ 197.00*
(per semester)
All other academic courses ..... $ 322.00
(per semester)

Late Registration Fee:
Entering program after 2nd year ..... $ 394.00
Entering program after 3rd year ..... $ 788.00

*If a History of Art course is taken to satisfy the requirement of a course in the culture of a country not native to the student, tuition is the same as for other academic courses, $322.

Day School Tuition and Fees (continued)

Tuition for degree program students in any one semester varies individually with the ratio of academic to studio courses taken in that semester. Individual programs are arranged in consultation with the Academic Dean. Payments for studio and academic courses are made to the School of the Museum of Fine Arts. The following are typical programs and charges based on 1978-1979 tuition and fees:

B.F.A. Degree Tuition and Fees

1st Year:	
Studio Art (30 credits, includes 2 History of Art)	$2950.00
General Fee	$ 55.00
Total	**$3005.00**
2nd Year:	
Studio Art (30 credits)	$2950.00
General Fee	$ 55.00
2 English Composition Courses	$ 644.00
2 History of Art Courses	$ 394.00
Total	**$4043.00**
3rd Year:	
Studio Art (15 credits)	$1475.00
General Fee	$ 55.00
2 Humanities Courses	$ 644.00
2 Social Studies Courses	$ 644.00
2 History of Art Courses	$ 394.00
Total	**$3212.00**
4th Year:	
Studio Art (15 credits)	$1475.00
General Fee	$ 55.00
2 Language or Culture Courses	$ 644.00
4 General Electives	$1288.00
Total	**$3462.00**

B.S. in Education Degree Tuition and Fees

1st Year:	
Studio Art (30 credits, includes 2 History of Art)	$2950.00
General Fee	$ 55.00
Total	**$3005.00**
2nd Year:	
Studio Art (30 credits)	$2950.00
General Fee	$ 55.00
2 English Composition Courses	$ 644.00
2 History of Art Courses	$ 394.00
Total	**$4043.00**
3rd Year:	
Studio Art (15 credits)	$1475.00
General Fee	$ 55.00
2 Humanities Courses	$ 644.00
2 Psychology Courses	$ 644.00
2 History of Art Courses	$ 394.00
Total	**$3212.00**
4th Year:	
Studio Art (15 credits)	$1475.00
General Fee	$ 55.00
1 Introduction to Education Course	$ 322.00
2 Art Education Courses	$ 644.00
2 Social Studies Courses	$ 644.00
1 Education Elective	$ 322.00
Total	**$3462.00**
5th Year:	
3 General Electives	$ 966.00
1 Education Elective	$ 322.00
2 Courses Student Teaching	$ 644.00
Total	**$1932.00**

Tuition Refund Schedule

Tuition refunds are made only in case of formal written withdrawal addressed to the Registrar and containing a request for refund. The date of receipt of such notice will be the effective date of withdrawal and the amount of refund calculated accordingly.

If withdrawal notice is received during—
1st. week of semester, refund is 80%;
2nd. week of semester, refund is 80%;
3rd. week of semester, refund is 60%;
4th. week of semester, refund is 40%;
5th. week of semester, refund is 20%.
No refund after 5th. week of semester.

Foreign Students

Students from outside the United States should have available funds for all educational and living expenses for at least one academic year.

All fees, tuition and other charges subject to change without notice.

Financial Aid

Needs Analysis

It is the policy of the Museum School, in order to maintain an equitable distribution of available scholarship funds, that all financial assistance will be awarded on the basis of financial need. To this end the needs analysis forms of the College Scholarship Service and the American College Testing Program are utilized to determine the basic eligibility of applicants for aid.

The concept of needs analysis is an effort to determine, utilizing student and/or family financial data, the ability of each student to contribute toward his/her educational costs. Although changing circumstances may alter an applicant's financial situation (for which adjustments can be made), these needs analysis systems do provide a basic perspective of the student's financial need.

To determine the amount of aid to an applicant, his/her financial needs analysis results will be compared to the financial needs of other applicants. Awards will be made according to need and availability of funds.

How to Apply for Financial Aid

Application for financial aid from the Museum School consists of:

- The filing of a Financial Aid Form (FAF) with the College Scholarship Service or a Family Financial Statement (FFS) with the American College Testing Program (either will include application for the Basic Grant program). Applicants completing an FAF should be certain to complete the form appropriate for their state of residency;
- Completion of a Museum School Financial Aid Application Supplement;
- Completion of a notarized statement of independence, if applicable;
- Submission of financial aid transcripts from other post-secondary institutions attended, if applicable;
- Submission of a photostatic, notarized copy of the family's most recent Federal income tax form 1040 or 1040A.

All forms are available through the Financial Aid Office of the School: FAF and FFS forms should also be available through secondary school Guidance Offices after November 1. The deadline for the receipt of completed forms is March 1. The FAF or FFS should be mailed prior to January 15 in order that it be received by this deadline. You should forward a photostatic copy of the FAF or FFS to the Financial Aid Office upon completion in case there would be any unexpected delays in processing.

Financial aid is awarded on the basis of demonstrated financial need. Incomplete applications or errors in preparation by the applicant or parent(s) may result in disqualification of the applicant. It is the student's responsibility *to complete the application as directed, and to check with the Aid Office to ensure that all forms have been received.*

Financial Aid (continued)

A limited amount of financial aid is available from the categories herein described. It should be noted that an eligible applicant may receive one or more types of aid each year, depending upon individual need.

Basic Educational Opportunity Grants*
The Basic Grant (BEOG) program is an entitlement program which provides a floor of federal aid to those students who need direct assistance in order to attend post-secondary institutions. Grants ranging from $200-$1600 will be processed during the 1978-1979 academic year. Basic Grant eligibility will be determined by the Basic Grant Program directly. Application is included on both the FAF and FFS needs analysis forms. Because of increasing Federal validation requirements, all BEOG recipients will be required to forward notarized copies of the Federal 1040 or 1040A tax form.

Supplemental Educational Opportunity Grants*
This program of direct awards is available to a limited number of undergraduate students with exceptional financial need who require these grants to attend school. Preference is given to those students with the greatest financial need after the application of all public and private grants. Eligible students who are accepted for enrollment or who are currently in good standing, may receive Opportunity Grants for each year of their higher education, although the maximum duration of a grant is 4 years. Grants range from $200 to $1500 per academic year, and can be no more than half of the total assistance given the student. The maximum amount a student can receive under this program in 4 years is $4000.

College Work-Study Program*
Students, particularly those from low-income families, who need a job to assist in meeting educational expenses are potentially eligible for employment under the federally supported Work-Study Program. Students may work an average of 10 hours (up to a maximum of 20 hours) weekly while attending classes full-time. During the summer or other vacation periods when classes are not in session, students may work full-time (40 hours per week), if funding is available. Work may be for the institution or for an approved off-campus agency. On-campus jobs may include work in offices, libraries and departments of the Museum of Fine Arts. Off-campus jobs are assigned in public or non-profit organizations and include work in health, welfare, educational and recreational programs.

National Direct Student Loans*
Under the NDSL program an undergraduate student may borrow up to $2500 for the first two academic years but not more than $5000 over the four years enrolled at the School. The repayment period and interest charges do not begin until nine months after the student ceases his/her study. The loans bear a 3% annual interest rate and have a ten year repayment period. A minimum repayment of $30 per month is required. Loan cancellations are a restricted provision of the program for certain types of teaching and military service.

Guaranteed Student Loan Program
Under this program a student may borrow from a bank or other financial institutions, and should obtain application forms directly from the lender. An undergraduate student is usually allowed to borrow up to a maximum of $2500 per year, and will be eligible to receive federal interest benefits on this amount if the adjusted family income is less than $25,000. A student whose family income is in excess of this amount may be required to pay interest on the loan while enrolled in school. A student may not borrow more than $7500 during the course of his/her undergraduate program. Although the regulated borrowing limit for graduate students (students who have earned the baccalaureate degree) is $5,000 per year, it is a policy of the Museum School not to recommend loans in excess of the $2500 maximum set for undergraduate students. The current rate of interest on guaranteed student loans is 7%, with a ten year repayment period similar to that of the NDSL program.

*To be eligible for those programs designated with an asterisk (*), the applicant must be a citizen or national of the United States, or a person who is in the United States for other than a temporary purpose and intends to become a permanent resident thereof.

Museum School Scholarships
These scholarships are awarded each year from the income generated by the endowed trust funds of the Museum of Fine Arts that are specifically designated for this purpose. 1977-1978 awards ranged from $50 to $1250 per semester.

Museum School Working Scholarships
In filling these vacancies for student assistantships in various areas of the School (monitors, storekeepers, library assistants, etc.), preference is given to those with demonstrated financial need. A separate application form is made available after June 1 in the Financial Aid Office.

(Massachusetts) State Scholarships
Commonwealth of Massachusetts Scholarships are available to students enrolled in both the undergraduate degree and diploma programs at the Museum School. Eligibility is determined by the Commonwealth and requires a one year residency period. Application is made by completing the Massachusetts Financial Aid Form (M)FAF of the College Scholarship Service. Residents of other states should enquire of their state scholarship/grant agencies regarding application procedures, as these will vary from state to state.

Time Payment Plan
Students who do not choose to apply for aid or who are not granted financial assistance, may schedule the payment of tuition charges over the period of the semester. Rather than paying the assessed charges in full on registration day, the student may make a minimum payment of $500 at that time, and make scheduled payments throughout the semester. Each semester's charges must be paid by the end of that period of study. The time payment plan carries no interest charges. Time Payment Agreements must be completed and approved by the Financial Aid Office on or before registration day.

Award Notifications
The deadline for completed application files is March 1. All forms, including processed FAF or FFS forms should be received by this date. Award letters for timely applicants will be mailed April 1. Applicants with incomplete files as of this date will be considered late applicants and processed at a later date.

Additional Information
For additional information on financial assistance at the Museum School contact the Financial Aid Office for the pamphlet "Aid To Artists: Financial Aid at the School of the Museum of Fine Arts." We also welcome your questions by telephone (617/267-9300, x515).

Teaching Internship in Prison
The Massachusetts Prison Art Project, a non-profit organization, provides teaching opportunities for SMFA students in five major state prisons. Students receive a stipend, travel allowance and supplies. Intern/instructors are required to teach at least one full day each week, attend staff meetings and make a commitment to remain in the program for the full academic year. In addition, short-term Guest Internship positions are available to SMFA students. For more information, contact: MPAP, Box 564, Framingham, MA 01701
tel. 617-620-0650.

Day School Admission Requirements

An applicant must be over 16 years of age and a graduate of an accredited public or private secondary school. We strongly recommend that a tour-visit or interview be arranged before the formal application is filed. Tours of the School are conducted on Tuesdays and Thursdays at 2 p.m. except during summer recess, holidays and vacation periods (see calendar). Tour guides will answer questions about the School. No appointment is necessary.

Prospective applicants are strongly urged to visit the School to talk with students and others, and to view the studio space and facilities. Large scale work is limited in some studio areas by the space available.

Admissions for September
Applicants should arrange for all of the following to be delivered to the School:

1. Transcripts from secondary school and any institution of higher education attended;

2. Application Form and application fee: $15 U.S.;

3. Portfolio: A portfolio of work must be left at the School to be reviewed by the Admissions Committee. This is done **on the initiative of the applicant at a time of his or her choosing** (see Portfolio Review Dates). The School intentionally does not designate any specific composition or number of pieces for the portfolio. It should be made up of what the applicant—rather than art teacher, counsellor or relative—feels will best show a potential for development in visual art. Freehand drawing is often useful for the portfolio. Work in any technique may be submitted. A wide variety of techniques will not in itself be considered a virtue. The approximate date of completion of portfolio pieces should be indicated. Fragile or very large pieces may be represented by slides or photographs (we would prefer to see actual pieces). If slides are included, they should be 2" × 2" **in cardboard mounts** (a dot should be placed in the lower left corner of each mount, while holding the slide as you would like it to project). Please send any slides in a slide box and **not in plastic sleeves.** While every reasonable care will be exercised with portfolios, the School is not responsible for portfolio loss or damage. Upon request, portfolios will be returned, charges collect, by an appropriate carrier. Every effort will be made to return portfolios promptly; however, due to circumstances beyond the School's control, portfolio return may take up to three or four weeks.

Portfolios will not be reviewed unless the transcripts, application form and application fee have also been received. The Admissions Committee will meet weekly during the School year when classes are in session (see calendar). It will also meet in June, July, and August as necessary.

Portfolio Review Dates
Portfolios received **from September to May** will be reviewed within ten days and the applicant will be notified of the Committee's decision by mail within three weeks. Portfolios received **from June through August** will be reviewed on an individual basis.

Second Semester Admissions
A limited number of people may be accepted for second semester, beginning in January. Regular admissions procedure is followed with transcripts, application form and application fee and portfolio delivered to the School **before December 15.** (Foreign students deadline: November 1.)

Early Acceptance
Secondary school students in their junior year are encouraged to apply for early acceptance for entrance in September following their senior year. Outstanding candidates at this level will either be accepted outright (with the stipulation that they complete their senior year), or be invited to attend Summer Session.

Basis of Selection
The Committee on Admissions is composed of the Dean of the School, the Director of Admissions and rotating faculty, student and alumni representatives. The Committee endeavors to select for entrance those applicants who appear self-motivated and best suited by apparent creative potential and background to benefit most from the kind of professional education offered by the Museum School. While transcripts and recommendations are considered, major emphasis is given to the portfolio in evaluating applicants. At the discretion of the Committee, certain applicants may be invited to attend a six-week summer session before a final decision on acceptance is made.

Transfer Students
Because of the unique structure of the School, the status of "transfer student" at Museum School differs from that at other schools. Transfer credits for studio work are not accepted by the School. Transfer students are instead placed at a level which the Admissions Committee deems appropriate, based on the portfolio presentation. Once enrolled, students progress on an individual basis by means of review board assessments of their work at least once each semester. Since individuals develop at varying rates of speed, it might take more or less than the "normal" four years to complete the diploma or degree program. Extra credit and faster advancement are granted for extraordinary performance. Academic courses, including history of art, are transferrable from accredited institutions up to a limit of 8 courses for the B.F.A. program and 12 courses for the B.S. in Ed. program. Thus, although a "transfer student" may start at first year level, exceptional development in studio work could result in extra credits from review boards, shortening the time required to receive a diploma. Such extra courses and transferable academic credits could shorten the time required to receive a degree.

Early Acceptance
Secondary school students in their junior year are encouraged to apply for early acceptance for entrance in September following their senior year. Outstanding candidates at this level will either be accepted outright (with the stipulation that they complete their senior year), or be invited to attend Summer Session.

Candidates Reply Date Agreement
The School of the Museum of Fine Arts subscribes to the Candidates Reply Date Agreement, which reads as follows:

"These institutions have, by common agreement bound themselves not to require any candidate admitted as a freshman to give notice before May 1 of these institutions or to accept aid from it.
"This policy has been agreed upon so that a candidate may be able to give consideration to all opportunities available to him. It should be emphasized, however, that whenever a candidate can reach a decision before this date, he is encouraged to notify the institution as soon as that decision has been reached. Even if his decision is not to attend the institution, he should notify the institution.
"These colleges have further decided to notify their candidates of the agreed date of their individual candidates reply date, if later than the agreed date."

Foreign Students
Applicants from countries other than the United States should offer documentary evidence of financial resources sufficient to satisfy all educational and living expenses for the period of their study at the Museum School. The immigration Service requires such documentary proof before issuance of Form I-20 (Certificate of Eligibility for Non-immigrant "F-1" Student Status). The School reserves the right to require proof, through examination, of proficiency in the English language, both written and spoken. This also is in line with an Immigration Service requirement that language proficiency be adequate for the demands of the training being offered.

Due to the difficulty in shipping portfolios to foreign countries, applicants from countries other than the United States should send portfolios in the form of 2 × 2 slides or photographs, which will not be returned.

The deadline for foreign students for completing the application procedure is July 1 for first semester entrance in September and November 1 for second semester entrance in January.

Important: Those planning to apply for financial aid should complete their application including portfolio not later than **March 1.**

Please do not request information on acceptance decisions by telephone.

Day School Application Form

Note: For Evening or Summer classes, use form on page 31 or 35.

Note: see **Admission Requirements.**
Application for Admission (undergraduate form)
Please complete this form and mail to the School. A **$15** application fee (non-refundable) must accompany this form. Make checks payable to: School of the Museum of Fine Arts.

Important: If you intend to apply for financial aid, please see the Financial Aid section of this catalog. Your application for aid, as well as for admission, must be completed by March 15. To allow processing time at the College Scholarship Service, your Financial Aid Form should be filed with them by **February 15.** Supporting documents should be sent directly to the Financial Aid Office at the School by **March 15.** FAF's are available through secondary school Guidance Offices or the Museum School Financial Aid Office.

Use the back of this sheet to explain any special circumstances or information which are not evident in the portfolio, application form or transcripts, and which you feel should be considered by the Admissions Committee. Please be brief.

Name:

Home Address:

Zip Code: Phone:

Local Address:

Zip Code: Phone:

Name of Parents, or Guardian (state which):

Parent's or Guardian's address:

Zip Code: Phone:

Date of Birth:

Soc. Sec. Number:

High School Attended:

Graduation Year:

Please list any schools attended full time beyond high school level, giving number of years attended, degrees or certificates received, etc.

Other training in art:

If not a first application, when did you apply before?

Area of major art interest:

This application is for (check one):
1st Year Level Studio Art ☐
Advanced Standing Studio Art ☐

This application is for classes beginning
(month): (year):

If entering under the "G.I. Bill", please give claim Number:

Through what source did you learn of the Museum School?

If you have a physical or mental handicap, of if you have had professional treatment for a physical or mental illness during the past five years, please briefly describe on the back of this sheet and check here: ☐

Nationality if not U.S. Citizen:

Portfolio Return Delivery
If you wish to have your portfolio returned to you by express collect, please print full address below. It must include **street number** as well as street name (Express will not deliver to a box or R.F.D.).

Signature of Applicant:

Date:

Non-discrimination Policies
In accordance with the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972, the School of the Museum of Fine Arts admits students of any race, color, age, sex or national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, handicaps, age, sex, color or national and ethnic origin in the administration of its educational policies, admissions policies, scholarship and loan programs, and athletic or other school-administered programs. Inquiries regarding compliance with the Civil Rights Act of 1964 and Title IX may be directed to the School's Title IX Coordinator, the Academic Dean, or to the Director of the Office of Civil Rights, Department of Health, Education and Welfare, Washington, D.C.

For Official Use Only
Application fee paid Date:
Receipt No.:
Decision:
Remarks:

Day School Application Form

Note: For Evening or Summer classes, use form on page 31 or 35.

Note: see **Admission Requirements.**
Application for Admission (undergraduate form)
Please complete this form and mail to the School. A **$15** application fee (non-refundable) must accompany this form. Make checks payable to: School of the Museum of Fine Arts.

Important: If you intend to apply for financial aid, please see the Financial Aid section of this catalog. Your application for aid, as well as for admission, must be completed by March 15. To allow processing time at the College Scholarship Service, your Financial Aid Form should be filed with them by **February 15.** Supporting documents should be sent directly to the Financial Aid Office at the School by **March 15.** FAF's are available through secondary school Guidance Offices or the Museum School Financial Aid Office.

Use the back of this sheet to explain any special circumstances or information which are not evident in the portfolio, application form or transcripts, and which you feel should be considered by the Admissions Committee. Please be brief.

Name:

Home Address:

Zip Code: Phone:

Local Address:

Zip Code: Phone:

Name of Parents, or Guardian (state which):

Parent's or Guardian's address:

Zip Code: Phone:

Date of Birth:

Soc. Sec. Number:

High School Attended:

Graduation Year:

Please list any schools attended full time beyond high school level, giving number of years attended, degrees or certificates received, etc.

Other training in art:

If not a first application, when did you apply before?

Area of major art interest:

This application is for (check one):
1st Year Level Studio Art ☐
Advanced Standing Studio Art ☐

This application is for classes beginning
(month): (year):

If entering under the "G.I. Bill", please give claim Number:

Through what source did you learn of the Museum School?

If you have a physical or mental handicap, of if you have had professional treatment for a physical or mental illness during the past five years, please briefly describe on the back of this sheet and check here: ☐

Nationality if not U.S. Citizen:

Portfolio Return Delivery
If you wish to have your portfolio returned to you by express collect, please print full address below. It must include **street number** as well as street name (Express will not deliver to a box or R.F.D.).

Signature of Applicant:

Date:

Non-discrimination Policies
In accordance with the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972, the School of the Museum of Fine Arts admits students of any race, color, age, sex or national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, handicaps, age, sex, color or national and ethnic origin in the administration of its educational policies, admissions policies, scholarship and loan programs, and athletic or other school-administered programs. Inquiries regarding compliance with the Civil Rights Act of 1964 and Title IX may be directed to the School's Title IX Coordinator, the Academic Dean, or to the Director of the Office of Civil Rights, Department of Health, Education and Welfare, Washington, D.C.

For Official Use Only
Application fee paid Date:
Receipt No.:
Decision:
Remarks:

Continuing Education Evening School

The Evening School makes the Museum School's resources available to people who are unable to attend classes during the day. It is recommended that an applicant be over sixteen years of age and a graduate of an accredited secondary school, and that applicants with limited background in studio art begin with basic courses in the various media. Counseling is available to aid in planning a balanced program.

Courses run for the full school year, but may be taken by the semester (15 weeks each), unless otherwise indicated. Classes meet from 6:30 to 9:30 pm. Studios are available to evening students from 6:15 to 10:30. The Library and School store will also be open in the evening.

Grades are not given; instead, each student's work is evaluated by a review board at the end of each semester and a written assessment is prepared by the instructor, including recommendation for the assignment of credits. Credits are awarded on the basis of 1½ credits per semester for each three hours of class time per week. A certificate is awarded, upon written request, for 45 credits earned. (This approximates one and a half years in the Day School and credits from evening courses can be applied toward Day School diploma or degree programs.)

Due to increasing demands for courses in the face of space limitations, early application is recommended.

Tuition and Fees
Tuition, registration and lab fees are payable each semester upon application. The registration fee is not refundable once the applicant has been accepted, and is payable once only. Lab fees will be refunded only when the course involved has been cancelled by the School. A total tuition refund is likewise guaranteed in case of course cancellation.

Tuition Refund Schedule
Tuition refunds are made only in case of formal written withdrawal addressed to the Registrar and containing a request for refund. The date of receipt of such notice will be the effective date of withdrawal and the amount of refund calculated accordingly. If withdrawal notice is received during 1st week of semester, refund is 80%; 2nd week of semester, refund is 80%; 3rd week of semester, refund is 60%; 4th week of semester, refund is 40%; after 4th week of semester, no refund.

There are, unfortunately, no financial assistance or deferred payment plans available for Evening School students.

Registration Fee (non-refundable, payable only once)	$ 10.00
I.D. Card (photo)	$ 2.50
Tuition, per course, per semester (15 weeks)	$185.00

To Apply
Complete the application form, enclose check or money order (no cash is accepted) for full tuition and fees, and mail or bring to:
Evening School/Continuing Education
School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115

Notification of registration status and a receipt for tuition and fees will be sent by mail. Supplemental information concerning registration and course enrollment will be included. In the event that a desired course has been filled by prior registration, the applicant will be notified and placed on a waiting list for that course.

Completion of registration will take place on the **Wednesday and Thursday preceding the first class, between 6:30 and 9:00 pm,** in the lobby of the School.

Second Semester Entry
Spaces available to new students in the second semester are limited and dependent upon the number of students continuing in the course from first semester and the willingness of the instructor to accept new students. Second semester applicants should request supplemental information in mid-November.

Course Schedule Summary

Monday and Wednesday:
Ceramics 1A, 1B
Drawing 1A, 1B
Drawing 3A, 3B
Graphic Design 1A, 1B, 2A, 2B
Lithography 1A, 1B, 2A, 2B
Metals 1A, 1B
Painting 1A, 1B
Photography 1A, 1B
Basic Sculpture 1A, 1B
Contemporary Watercolor 1A, 1B
Wood 1A, 1B

Friday
Anatomy 1A, 1B

Tuesday and Thursday:
Calligraphy 1A, 1B
Ceramics 2A, 2B
Drawing 1A, 1B
Drawing 2A, 2B
Foundation Design 1A, 1B
Intaglio/Relief 1A, 1B, 2A, 2B
Metals 2A, 2B
Modelling 1A, 1B, 2A, 2B
Painting 2A, 2B
Photography 2A, 2B
Silk Screen 1A, 1B
Traditional Watercolor 1A, 1B
Soft Sculpture 1A, 1B

Evening School Courses

Please note: Evening School courses may be cancelled if fewer than ten students enroll. Cancellations will be announced one week before classes begin; tuition and lab fees for cancelled classes will be refunded.

Lab fees are quoted per semester.

Anatomy
Syrbick
Fri. 6-9 pm (3 credits)
The study of the human skeletal structure and its relationship to body surface, shape and movement. Drawing from pictures, objects and the figure, as well as constructing a clay model of the skeleton. In the second semester, a review of the skeleton will be followed by a study of the muscle structure.

Calligraphy 1A, 1B
Saunders
Tues. & Thur. (both sessions required)
In this course we will explore the aesthetic and techniques of the scribe: basic skills, development of rhythm and freedom of line, principles of alphabetic design (including typographic letterforms), and the expressive possibilities of contemporary calligraphy. (Lab fee: $15.)

Ceramics (Hand) 1A, 1B
TBA
Mon. & Wed. (both sessions required)
Introduction to hand-pottery techniques, especially the use of tools and clay according to their potentials. Through the study of lines and form, emphasis is given to basic pottery design. (Lab fee: $25.)

Ceramics (Wheel) 1A, 1B
TBA
Mon. & Wed. (both sessions required)
Introduction to the fundamentals of throwing on the potter's wheel. Problems are assigned as needed to combine an aesthetic sense with functionalism in designing ceramic forms. Basic aspects of glazing and firing are considered in each problem. (Lab fee: $25.)

Ceramics 2A, 2B
Selvage
Tues. & Thur. (both sessions required)
For students with experience in the basic techniques and formal principles of ceramics; new techniques and materials, experience with firing and other technical processes. Group critiques and structured individual projects. (Lab fee: $25.)

Drawing 1A, 1B
Prince and TBA
Tues. & Thur. (both sessions required), or
Mon. & Wed. (both sessions required)
Note: There will be an additional section of Drawing 1A in the Spring, Mon. & Wed.
An introduction to drawing as a creative function, and as learning to see. The course covers perception, perspective, modelling, space and articulation, using life drawing as the point of departure. Assigned problems concerned with rhythm, movement and gesture are aimed at developing the student's personal response to form. Design is stressed, and the use of a variety of media encouraged.

Evening School Courses (continued)

Drawing 2A, 2B/3A, 3B
Flynn and TBA
2A, 2B: Tues. & Thur. (both sessions required),
3A, 3B: Mon. & Wed. (both sessions required)
Assigned problems further develop the student's interpretation of form, strengthen technical skills, and assist in the discovery of personal direction.

Foundation Design 1A, 1B
Radloff and Fitzpatrick
Tues. & Thur. (both sessions required)
A course in the fundamental principles of design. Emphasis is on assisting the student to acquire a visual vocabulary through problems involving shape, form, spatial relationships, color, and texture. The course is recommended as background for graphic design, printmaking, photography and painting courses. (Second semester admission requires instructor's consent.)

Graphic Design 1A, 1B
Pape
Mon. & Wed. (both sessions required)
A basic course in applying design concepts to advertising and publications production. The student will develop an awareness of how the design element enhances communication in all print media. Technical aspects will include: materials, techniques, rough layouts, comprehensive layouts, and finished art. Prerequisite: Foundation Design or equivalent. (Second semester admission requires instructor's consent.)

Graphic Design 2A, 2B
Pape
Mon. & Wed. (both sessions required)
An advanced course in advertising design. Students will work individually on graphic communications problems. The program will include: advanced design techniques, practical application of new materials, and current communications theory. (Second semester admission requires instructor's consent.)

Metals 1A, 1B
Levine
Mon. & Wed. (both sessions required)
Basic techniques in the manipulation of base and precious metals, emphasizing traditional methods of forming and soldering. Included in the course will be elementary problems in jewelry with basic stone-setting techniques. (Lab fee: $20.)

Metals 2A, 2B
Priest
Tues. & Thur. (both sessions required)
Advanced problems in silversmithing. In jewelry, the emphasis is placed on a variety of stone settings and constructions. Casting techniques will be utilized. (Lab fee: $20.)

Painting 1A, 1B
Syrbick
Mon. & Wed. (both sessions required)
An introduction to the theory and practice of painting. Technical investigations include experiences with oils, acrylics, collage and grounds. Theoretical problems, such as the relationship between materials and concepts, are given to further the development of visual capabilities. Subject material varies from the objective (still-life, figure, etc.) to the subjective (abstraction). Prerequisite: Drawing 1A, 1B; Foundation Design; or equivalent.

Painting 2A, 2B
Bergstein
Tues. & Thur. (both sessions required)
An advanced course. Students will be encouraged to develop technical skills, explore composition and color, and build a personal visual vocabulary. Individual experimentation, in combination with assigned problems in figure painting, collage, still-life, and abstraction, modified to fit the needs of each student. Museum trips, slide presentations and group discussions.

Photography 1A, 1B
Page and Broman
Mon. & Wed. (both sessions required)
The camera as a creative tool; an introduction to all types of cameras and related equipment and a study of photographic principles. Students will progress at their own speed, using their own equipment. When fundamentals are mastered, darkroom instruction and facilities for processing black-and-white photographs are available. The student must have an f-stop camera. (Second semester admission requires the instructor's consent. Lab fee: $25.)

Photography 2A, 2B
Broman
Tues. & Thur. 7:30-10:30 pm (both sessions required)
An advanced course in photography with the purpose of assisting individual development in the medium. Professional attitudes and approaches are discussed in group critiques. A wide variety of photographic problems are considered. Admission to the course is with the instructor's consent, based on a review of previous work. (Lab fee: $25.)

Applied Photography 3B
Broman
Fri. 6-9 pm Sat. (arranged)
This course is a vehicle for the intermediate or advanced photographer to make commercial application of photographic ability. Initial meetings will provide demonstrations in such areas as portfolio organization, sounds-slide synchronization, photo illustration and sequencing. A personal critical ability will be fostered to emphasize point of view (client, artist, and technician). A Saturday work period is considered part of this Friday evening critique course. Spring (Lab fee: $25.)

Printmaking: Intaglio/Relief 1A, 1B
Scott
Tues. & Thur. (both sessions required)
Basic intaglio techniques of etching, relief etching, aquatint, soft-ground, engraving and drypoint. Students may also work in other printmaking media. This is a course for those who have had training in design and drawing and have some idea of what they want to say on the two-dimensional surface. Individual instruction. (Students will be responsible for supplying materials. Second semester admission requires instructor's consent. Lab fee: $15.)

Printmaking: Intaglio/Relief 2A, 2B
Scott
Tues. & Thur. (both sessions required)
For students familiar with basic techniques who can work independently. Exploration of color printing, photoetching and the production of large scale color prints. Instruction on papers, inks, and edition printing will be given. Large color rollers and acid baths are available, as well as darkroom facilities. (Students are responsible for some supplies. Second semester admission requires instructor's consent. Lab fee: $15.)

Printmaking: Lithography 1A, 1B
Brennan
Mon. & Wed. (both sessions required)
A structured course for beginners in lithography. The goal is to offer technical information and to permit students to gain experience in printing personal images from lithographic stones and plates. Prerequisite: solid abilities in drawing and design. (There will be a modest personal expense for supplies. Lab fee: $20.)

Printmaking: Lithography 2A, 2B
Brennan
Mon. & Wed. (both sessions required)
Designed for students with experience in lithography, this is a workshop with scheduled technical demonstrations and individualized instruction. (Lab fee: $20.)

Printmaking: Silkscreen
Roberts
Tues. & Thur. (both sessions required)
Silkscreen, photo-silkscreen, offered for beginning and advanced students. For those without previous experience, the emphasis will be on acquiring basic skills and techniques. Problems and individual instruction to familiarize students with paper, glue, and film stencils. Advanced students will be encouraged to explore the medium through experimentation and research. (Lab fee: $20.)

Sculpture: Basic 1A, 1B
Lagasse
Mon. & Wed. (both sessions required)
An introductory course that will deal with essential elements of 3D art-making. Figurative and nonfigurative problems will be considered as a means for understanding tension, space, structure, scale, line, color, texture in sculpture. Clay will be the principle material, but others will be used. (Second semester admission requires instructor's consent. Lab fee: $20.)

Sculpture: Modelling 1A, 1B/2A, 2B
Ricci
Tues. & Thur. (both sessions required)
A study of the figure and portrait from life. Proportion and the relationships of volumes will be stressed. Plaster casting and mold-making is included. This is a structured course for the serious student and required problems will be given. Consistent attendance is vital. Prerequisite: solid drawing ability; admission to the course is with instructor's consent, based on a review of previous work in drawing and/or sculpture. (Lab fee: $25.)

Soft Sculpture 1A, 1B
Slavit
Tues. & Thurs. (both sessions required)
Sculpture is not limited to objects made of clay, wood, or metal. This course offers the opportunity to experiment with a wide variety of sculptural directions and media such as three-dimensional soft objects, collage, fabric reliefs, environments, inflatable art, and others, using materials limited only by your imagination. The course deals with problems in how manipulation of scale and inventive use of materials can greatly effect the visual impact of sculptural imagery. The history and potential of soft sculpture will be discussed through slide presentations, group discussions, museum visits, and field trips.

Contemporary Watercolor 1A, 1B
Aso
Mon. & Wed. (both sessions required)
The student will explore the watercolor media. During the first semester we will approach abstraction as a vision of nature and inner self. (The major goal will be an understanding and realization of transparency.) In the second semester a connection will be made between abstract and representational; the discovery of a new vision and dimension in representation. (Lab fee: $5.)

Traditional Watercolor 1A, 1B
Nichols
Tues. & Thur. (both sessions required)
Painting directly from observation of sources, including interior space, still-life and the figure. Frequent exercises to discover the technical possibilities and limitations of watercolors, surfaces, and brushes. Drawing, composition, and the generation of space and light with color are especially emphasized. Students are encouraged to work outside of class. (Second semester admission requires instructor's consent. Lab fee: $5.)

Wood 1A, 1B
Rizzi
Mon. & Wed. (both sessions required)
A course in the creative uses of wood, ranging from cabinet making to sculpture; investigation of sculptural considerations and the requirements of structure and function. Joinery as an answer to a technical question and as an end in itself; turned forms, sculpted furniture, and musical instruments. Both power and hand tool techniques will be taught. (Lab fee: $15.)

Evening School drawing class

Evening School Application Form

Note: For Day or Summer Classes, use form on pages 25, 27 or 35.

Name:

Local Address:

Zip Code: Phone:

Home, or Business Address:

Zip Code: Phone:

Soc. Sec. Number:

Date of Birth:

Name of Parents, or Guardian (state which):

Parents', or Guardians Address:

Zip Code: Phone:

Previous Art Training (state fully):

Please list any schools attended beyond high school level:

Last academic school attended:

Year of Graduation:

If you have previously attended Museum School Evening Classes, check here ☐, year:

This application is for the following courses beginning (month): (year):

Name of Course:

Tuition: $ Lab Fee: $ Total: $

Name of Course:

Tuition: $ Lab Fee: $ Total: $

Name of Course:

Tuition: $ Lab Fee: $ Total: $

Name of Course:

Tuition: $ Lab Fee: $ Total: $

Registration Fee (if first application): $10.00, plus $2.50 for Identification Card.

TOTAL Tuition and Fees (payable in full with this application): $

Signature of Applicant:

Date:

Non-discrimination Policies
In accordance with the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972, the School of the Museum of Fine Arts admits students of any race, color, age, sex or national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, handicaps, age, sex, color or national and ethnic origin in the administration of its educational policies, admissions policies, scholarship and loan programs, and athletic or other school-administered programs. Inquiries regarding compliance with the Civil Rights Act of 1964 and Title IX may be directed to the School's Title IX Coordinator, the Academic Dean, or to the Director of the Office of Civil Rights, Department of Health, Education and Welfare, Washington, D.C.

For Official Use Only
Date Rec'd: Proc: Receipt #:

Amt. Pd.: Amt. Due: Date:

Final Class Registration:

Continuing Education Summer School

Summer School will be in session from **June 25 through August 3,** except for Independence Day. Each course meets for three hours, five days a week for six weeks. The credit for each course is three semester hour credits (except for SS-1 Summer Workshop). Summer School credits are applicable to the regular day school diploma and degree programs. Grading is on a pass/fail basis with a written review accompanying the grade.

Classes are filled on a first-come, first-served basis, with the School reserving the right to recommend course changes if prerequisite work is required. High school juniors and seniors may apply if their application is accompanied by a teacher's recommendation.

Applications for Summer School will be accepted from **April 1 through June 22, 1979** by mail or in person. Because classes will not convene without a minimum enrollment, we ask applicants to include a second choice where possible. Decisions on discontinued courses will be made one week before the first class meeting.

The School will be open from Monday through Friday from 8:30 am to 5:00 pm. Morning classes will be held from 9:00 am to 12:00 pm; afternoon classes from 12:30 to 3:30 pm. The School Store will be open from 8:30 to 9:30 am and from 11:30 am to 12:30 pm for the purchase of supplies.

Tuition
Tuition for each three-credit course is $260.00. Laboratory fees, if any, are shown in course descriptions.

Tuition refunds are made only when a formal written notice of withdrawal is addressed to the Registrar containing a request for refund. The date of receipt of such notice will be the effective date of withdrawal and the amount calculated as follows:

If notice of withdrawal is received during—
1st week of classes, refund is 80% of tuition only.
2nd week of classes, refund is 50% of tuition only.
No refund after 2nd week of classes.

The School reserves the right to cancel any class which does not have the minimum enrollment, in which case a full refund of tuition and laboratory fees will be made.

Summer School Courses

SS-1 Summer Workshop
Two teachers (to be announced)
am
This is a non-credit program providing intensive training in visual concepts, and techniques. Its purpose is to provide concentrated training in basic two- and three-dimensional media, under a team-teaching system. It is especially recommended for those with limited training who would like to test their commitment to professional studies in the visual arts.

There is an emphasis on drawing and painting on paper. There will also be work in monoprinting and three-dimensional projects. In this Workshop we are interested in the process of making concepts visual, rather than producing a finished work of art. There are frequent group critiques involving all students and faculty.

At the end of the session, students have the option of requesting a review of their work for September entrance to the regular program. Acceptance for admission is dependent on satisfactory development during the Summer Workshop and on spaces available.

SS-16 Beginning Black and White Photography
am
A class offering the basics of camera operation, film development, enlarging and composition. An F-stop camera is necessary and must be obtained by the second week of classes. Laboratory Fee: $30.

SS-2 Ceramics Workshop
am
In the "basic" section of the class, specific problems will be assigned which must be carried out during class and workshop periods. Advanced workshop students arrange their own credit requirements with the instructor at the beginning of the course. Throwing, hand forming, slab forming, glaze and slip application, and firing methods. Laboratory Fee: $25.

SS-17 Color Photography
am
The exposure, development and printing of negatives and transparencies will be covered using materials and methods ranging from the simplest, to the unorthodox, to the sophisticated. Emphasis will be on showing the student what he or she can do with the medium and the techniques needed to do it. All chemicals are provided; film and printing paper are not. Laboratory Fee: $30.

SS-7 Fibreworks
am
This course will cover a wide variety of the materials, techniques and conceptual approaches possible with soft art. There will be group and individual projects, critiques, guest lectures, slides and field trips. Some materials to explore are fabric, leather, styrofoam, vinyl, air, water, earth, straw, rope, paint, dye. Possible processes are photography, sewing, wrapping, stuffing, appliqueing, quilting. Laboratory Fee: $15.

SS-9 Fundamental Design
pm
Two- and three-dimensional problem-solving. Emphasis is placed on helping the student acquire a visual vocabulary. This is done through assigned problems involving edge, positive and negative space, line, shape, form, color, texture. Group criticism is stressed.

SS-3 Life Drawing I
pm
The student will be exposed to figure and object drawing as two-dimensional design using various approaches to the subject drawn, different materials and techniques. Drawing is also considered as a way of thinking and planning for other techniques. Figure models.

SS-4B Life Drawing II
am
This course will be primarily concerned with the representational aspects of draftsmanship including such fundamentals as light and shade, depth devices, and a good deal of free hand perspective. Figure models.

SS-5 General Drawing
am
Meetings will be held in a variety of locations to explore a wide range of subjects and environments.

SS-6 Landscape Drawing
pm
Various Boston sites will be explored. The class emphasis will be on expanding one's experience in drawing and interpretation.

SS-8 Film
am
Super-8 sound cameras will be used to develop ideas through films stressing lighting, sequencing and editing. Laboratory Fee: $15.

SS-10 Graphic Design
pm
Commercially-oriented exploration of visual design through typography, illustration and paste-up. Visual communication principles, slide talks, deadlines and competition among students are a regular part of the course. Some camera work.

SS-11 Metals Workshop
am
A basic course dealing with concepts, design, and technical skills of jewelry making and metalsmithing. In the "basic" section of the class, specific problems will be assigned which must be carried out during workshop periods. Advanced workshop students arrange their own credit requirements with the instructor at the beginning of the course. Laboratory Fee: $20.

SS-12 Animation
am
Studies in various animation techniques, including roto scoping, cartooning and cell animation, three-dimensional animation and pixilation. Access to the School's animation facility will be provided and stressed for most projects.

Summer School Courses (continued)

SS-13 Beginning Painting
am
A course for those interested in painting and who have little or no experience. The first exercise consists of a still-life in a limited space, using old master techniques of underpainting and glazing. The purpose is to achieve a high degree of convincing detail.

SS-14 Painting Workshop
am
This course is an opportunity for students to explore and expand their own personal directions in painting. The group experience offers criticism and discussion with emphasis on technique and concept.

SS-15 Watercolor
am
An intensive exploration of painting directly from observation of sources, including interior space, still-life and the figure. Frequent exercises assist the student in experimenting and discovering the technical possibilities and limitations of paints, papers and brushes.

SS-19 Silkscreen Workshop
am
This course teaches basic silkscreen printing skills using tusche and glue, stencils, cut film and photo film. The emphasis is on techniques of printing at the beginning, and on design and self-expression as individuals progress. Group criticism revolves around class assignments. Advanced students work independently and arrange individual credit requirements with the instructor. Students will construct their own screens. Laboratory Fee: $25.

SS-20 Sculpture Workshop
am
Assigned problems will deal with volume, mass, space, line and light, and how they relate to basic design composition and concept. The articulation, construction and personal interpretation of the human figure will form the base of the course. Various media will be explored, including clay, plaster, wood and metals. Laboratory Fee: $20.

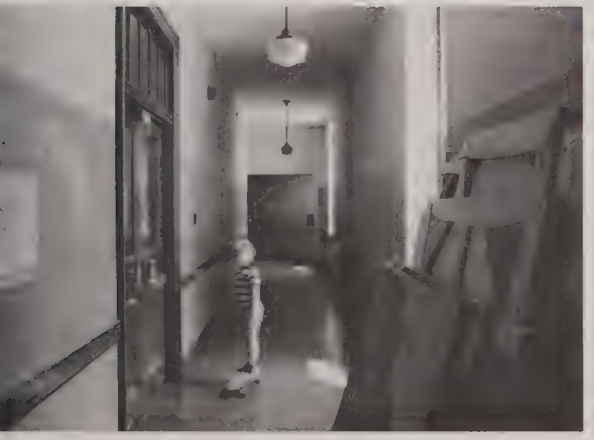
SS-21 Stained Glass
am
Conceptual and technical aspects of producing a leaded glass panel, with emphasis placed on becoming acquainted with the unique qualities of glass, its affirmations and limitations. For students experienced in glass, this course may be used to work out individual ideas and to solve technical problems. Laboratory Fee: $30.

SS-18 Printmaking Workshop
am
A structured course to expose students to the techniques of etching, relief printing, lithography and monoprints.

SS-12 Video Workshop
pm
This course is designed to familiarize students with the production of art tapes, using both studio equipment and the Portapack. We will be concerned with self-expression through the immediacy of the video experience. There will be individual work and group productions. Laboratory Fee: $15.

SS-23 Woodshop
am
A course in the creative uses of wood from cabinetmaking to sculpture. We will emphasize response to wood's unique qualities as a medium, and personal expression in the making of functional objects. Power and hand tool techniques will be taught. Joinery as an answer to a technical question and as an end in itself, turned forms, sculpted furniture and musical instruments will be explored. Laboratory Fee: $20.

Painting Studio in the School's Annex Building



Summer School Application Form

Note: For Day or Evening Classes, use form on pages 25, 27 or 31.

Name:

Local Address:

Zip Code: Phone:

Home, or Business Address:

Zip Code: Phone:

Soc. Sec. Number:

Date of Birth:

Name of Parents, or Guardian (state which):

Parents', or Guardians Address:

Zip Code: Phone:

Previous Art Training (state fully):

Please list any schools attended beyond high school level:

Last academic school attended:

Year of Graduation:

If you have previously attended Museum School Evening Classes, check here ☐, year:

This application is for the following courses beginning (month): (year):

Name of Course:

Tuition: $ Lab Fee: $ Total: $

Name of Course:

Tuition: $ Lab Fee: $ Total: $

Name of Course:

Tuition: $ Lab Fee: $ Total: $

Name of Course:

Tuition: $ Lab Fee: $ Total: $

Registration Fee (if first application): $10.00, plus $2.50 for Identification Card.

TOTAL Tuition and Fees (payable in full with this application): $

Signature of Applicant:

Date:

Non-discrimination Policies

In accordance with the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972, the School of the Museum of Fine Arts admits students of any race, color, age, sex or national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, handicaps, age, sex, color or national and ethnic origin in the administration of its educational policies, admissions policies, scholarship and loan programs, and athletic or other school-administered programs. Inquiries regarding compliance with the Civil Rights Act of 1964 and Title IX may be directed to the School's Title IX Coordinator, the Academic Dean, or to the Director of the Office of Civil Rights, Department of Health, Education and Welfare, Washington, D.C.

For Official Use Only

Date Rec'd: Proc: Receipt #:

Amt. Pd.: Amt. Due: Date:

Final Class Registration:

By accepting a student for admission, the School makes a determination, based on the portfolio and application documents, that there is a substantial and reasonable basis to conclude that the prospective student has the ability to benefit from the instruction or training to be provided.

Through completion of the diploma or degree program, students at an institution such as the School of the Museum of Fine Arts are not generally prepared for a particular vocation, trade or career field in the sense that is true for the graduate of a law school, school of pharmacy, or occupational therapy school. An exception would be one who completes the Bachelor of Science in Education (art teacher training) program at the Museum School.

Major emphasis at this institution is on training in the fine arts such as painting, sculpture and printmaking, etc. for which "employment opportunities" are not comparable to those for fields such as chemistry, electronics, business administration or nursing. A fair differentiation would be to compare the economic state of the fine arts at any given time with that of the national economy in general. Success as a fine artist has to be judged in terms other than employment opportunities and average starting salaries.

A survey was completed in January, 1976, in which questionnaires were mailed to 175 graduates from the classes of 1973, 1974, and 1975. Completed forms were returned by 32% of the graduates, with the following indications: Seventy-four per cent were employed or working independently in activity directly related to their education and training at the Museum School; Average annual income from first employment after leaving the School: $6,077.; Average annual income at time of survey (6 months to 2½ years after leaving the School): $6,563.

Day School Calendar

1978-79

First Semester

Registration:
Sept. 7 Master of Fine Arts Candidates orientation and registration. Rm. 14 in the Annex.
Sept. 13 New students will meet with their advisors, 10:00-1 pm.
Sept. 13 Museum School Orientation for new students in the Museum Lecture Hall at 2 pm.
Sept. 13 Degree students register for academic courses and pay tuition for degree program, 9 am-4 pm.
Sept. 14 New students register and pay tuition, 9 am-4 pm.
Sept. 15 Degree students register for studio courses, 9 am-4 pm.
Sept. 15 Returning Diploma students register for studio courses and pay tuition, 9 am-4 pm.
Sept. 15 Museum Curatorial Departments Orientation 9:30 am, Staff Entrance, Museum of Fine Arts.

Sept. 18 Classes begin

Holidays:
Oct. 9 Columbus Day
Nov. 13 Veterans Day
Nov. 23-26 Thanksgiving
Dec. 17-Jan. 1 Winter Recess

Jan. 2-19 First Semester Review Boards*

Jan. 19 Semester ends

Second Semester

Jan. 22 Registration

Jan. 23 Classes begin

Holidays:
Feb. 19 Washington's Birthday
March 25-April 1 Spring Recess
April 16 Patriot's Day

April 30-May 18 Second Semester Review Boards*

May 18 Semester Ends

May 25 Commencement

Note: The School is open during review board periods for independent study in studio work

Evening School Calendar

1978-79

First Semester (15 weeks of class)

Sept. 13 & 14 Completion of Registration

Sept. 18 Classes begin

Holidays:
Oct. 9 Columbus Day
Nov. 13 Veterans Day
Nov. 23-26 Thanksgiving
Dec. 17-Jan. 1 Winter Recess

Jan. 2 Classes resume

Jan. 12 9:30 pm Semester ends

Jan. 13-21 Mid-year Recess

Second Semester (15 weeks of class)

Jan. 22-23 Completion of Registration

Jan. 24 Classes begin

Holidays:
Feb. 19 Washington's Birthday (substitute Monday's classes for Tuesday—Feb. 20)
March 25-April 1 Spring Recess
April 16 Patriots Day

May 11 9:30 pm Semester ends

May 25 Commencement

Summer School Calendar

1979

June 25 Classes begin

Holidays:
July 4 Independence Day

Aug. 3 Classes end

School Committees

Museum Trustees' Committee on the School
Mrs. E. Ross Anderson (Chairperson)
Howard W. Johnson (President, Museum of Fine Arts, ex officio)
Jan Fontein (Director, Museum of Fine Arts, ex officio)
Nelson W. Aldrich
James B. Ames
Lewis P. Cabot
Charles C. Cunningham, Jr.
Lawrence E. Fouraker
Mrs. Franklin A. Lindsay
William B. Osgood
Stephen D. Paine
Phyllis A. Wallace
Mrs. John W. White

Visitors to the School

Graham Gund (Trustee Chairperson)
James Ackerman
Mrs. E. Ross Anderson
Louis Bakanowsky
Richard Bartlett
Robert Beal
Kingsbury Browne, Jr.
Elizabeth G. Cook
John Coolidge
Vincent Fulmer
Nicholas Hubby
Gabriella Jeppson
Elma Lewis
Myra Mayman
Henry Millon
John Nolan
Stephen D. Paine
Jack Prip
Sydney Roberts Rockefeller
Deac Rossell
Donald Stull
Hugh Townley
William Wainwright
Mrs. Max Wasserman
Charles Weyerhaeuser
Margaret Craver Withers

School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115

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